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VS.
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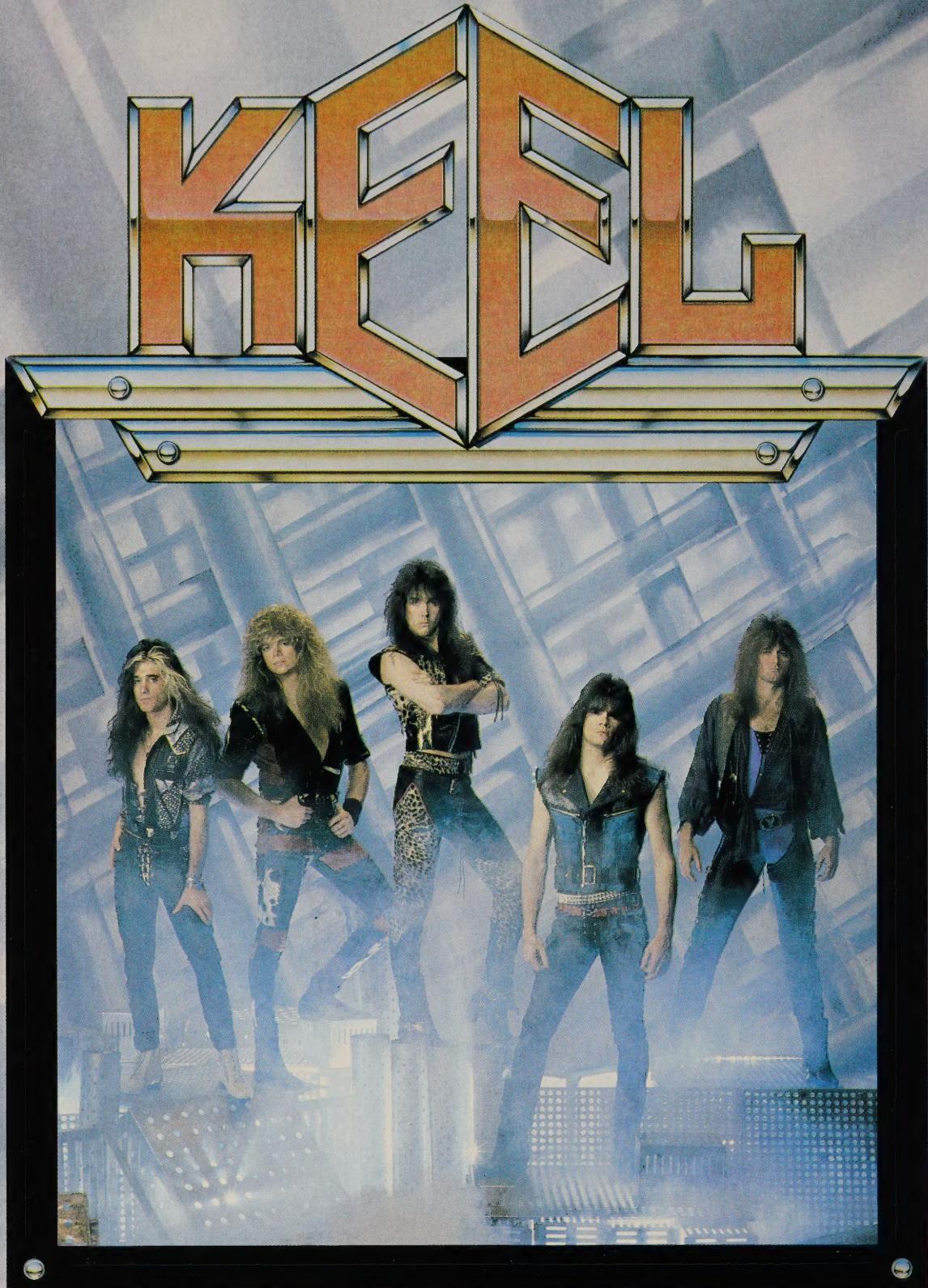


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ROOTS

by Rick Evans

Each month *Hit Parader* sojourns back in time with a rock and roll celebrity to find out about his formative years. This month's time traveler is Cinderella's Tom Keifer.

Cinderella's Tom Keifer is one of those lucky guys who knew what he wanted to be from his earliest days. A fireman? Nah, Tom figured he never would be able to squeeze all that hair under a helmet. A doctor? Nope, Tom correctly surmised that it would be more fun to play with a lot of young, healthy bodies than hang around a bunch of sick ones. When young Tom was growing up in Philadelphia he knew he wanted to be a rock star — and unlike those countless dreamers who would rather maintain their childhood dreams as mere fantasies — Keifer knew exactly how to pursue his calling.

"Maybe what I did isn't for everybody," the dark-haired vocalist said following a recent Cinderella concert. "I dropped out of school so I could spend more time working on my music. That's something I certainly don't recommend for kids to do. I knew what the odds were of me making it — and they certainly weren't good. But my parents were cool about it. They knew I was a determined guy, so they let me go after what I wanted to do."

The path to fame and fortune certainly wasn't an easy one for Keifer. He spent his days listening to Aerosmith and Kiss albums for inspiration, then spent his nights jamming with friends while slowly honing his guitar, vocal and songwriting skills. Eventually he put his first group together. But unlike his multi-faceted role in Cinderella, in those early days Tom was content with just being a guitarist.

"That was my first love, and I guess it still is," he explained. "I'll always play guitar on stage. It's really a part of me. I write with it, record with it and play it in concert. I feel kind of naked during those songs when it's just me and the microphone. In my early bands, I never wanted to be the singer. I just wanted to look cool and play the hottest guitar licks I could."

In the early '80s, the Philadelphia metal scene was far from flourishing — especially in comparison to what was going on in Los Angeles. In fact, Tom and his musician friends — which by then included future Cinderella bassist Eric Brittingham — had to develop an incredible stock-pile of material so they could play the same clubs over and over again without boring either the patrons or the club owners.

"Looking back at it, playing in a club situation like that was very beneficial for me," Keifer said. "When you're in a very competitive area, where there are lots of bands around, you really can't develop naturally. Sometimes you

TOM KEIFER



Mark Weiss/MWA

Tom Keifer: "I dropped out of school — but I certainly don't recommend for kids to do it."

begin to worry more about the way you look on stage than the way you sound. Since Philadelphia was a pretty quiet scene musically, I was able to really work on my songwriting without being compared to anybody else."

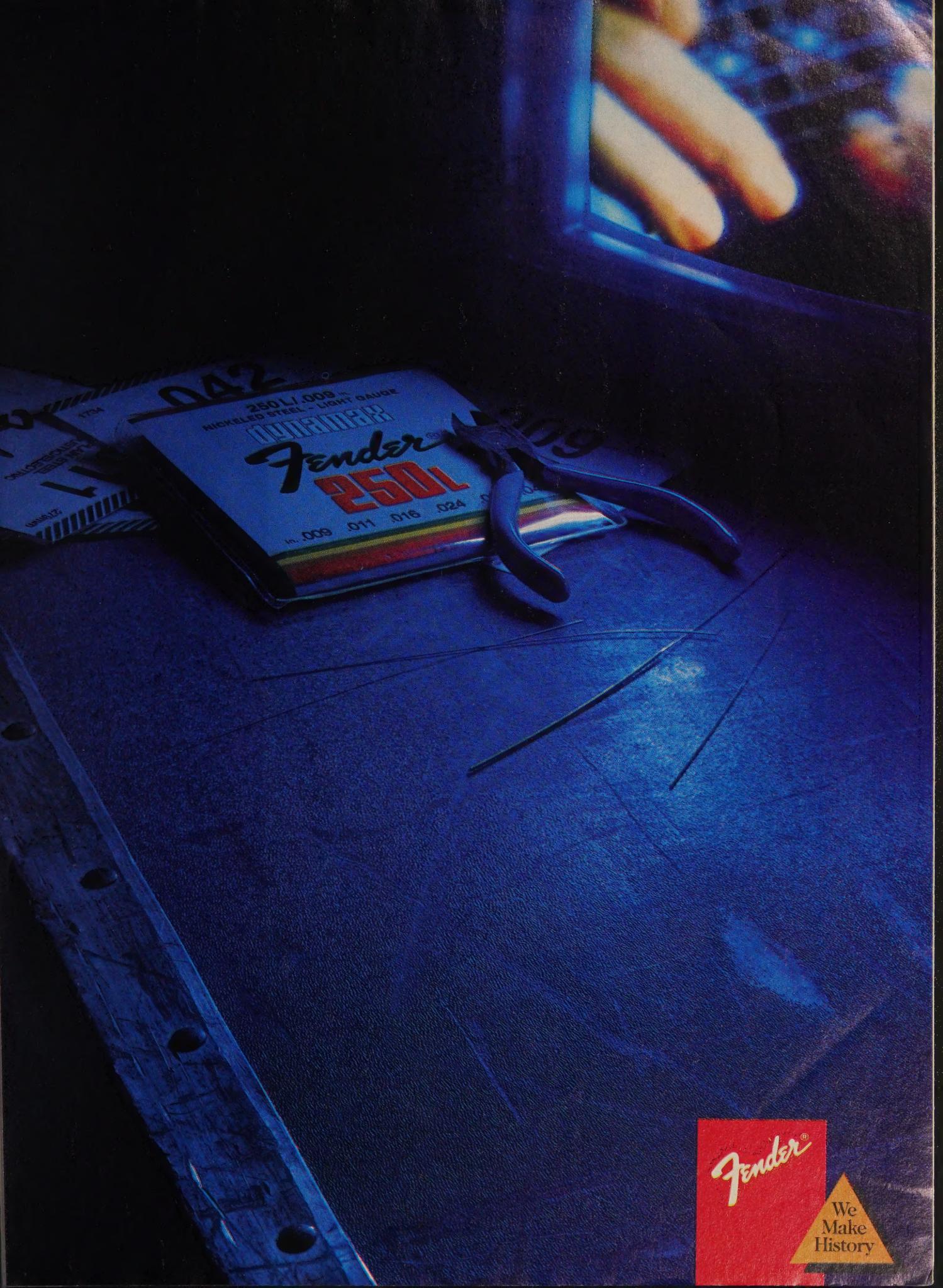
After a number of false starts, an early version of Cinderella was formed in 1984, and soon — as is well known — a certain Mr. Jon Bon Jovi happened to wander into a Philly club and spot the budding act. Success was still a long way off, however, because record company executives told Tom that his band needed to find a new guitarist and drummer if they ever hoped to be signed.

"At first I didn't know exactly how to tell the guys Eric and I were working with that they were out, but we did it," he explained. "That's when we found Jeff (LaBar) and Fred (Coury) who we knew from some other local bands.

Once we all got together, things really started to happen."

For a guy who's always dreamed about becoming a rock star, Keifer has remained extremely level-headed considering his band's first album, *Night Songs*, has sold over two million copies. Tom's still got his priorities in the right order. Does he want fancy cars, movie star girlfriends and West Coast mansions? Let's just say Tom Keifer, rock star, still likes the simple life.

"I have this nice, small apartment in Philadelphia where I live with my girlfriend," he said. "I really like the place. I like the stability of having a place to come home to that I'm familiar with. That's real important after you've spent six straight months in Holiday Inns. Maybe some day I'll get that big house, but right now I'm just one very happy guy." □



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INFORMATION CENTER

Poison's Bret Michaels recently called the **Hit Parader** offices to apologize for the fact that he had gotten sick during the band's recent performance in New York's Madison Square Garden. "I went into insulin shock," beautiful Bret exclaimed. "I have this weird kind of diabetes — I actually suffer from low blood sugar. Most diabetics suffer from high blood sugar. So sometimes when I'm working my ass off onstage I can get myself into a bit of trouble. That's what happened at the Garden. But people shouldn't worry about me; all they should do is keep handing me Snickers bars."

Forget about seeing a new Metallica album for the next couple of months. It seems that guitarist/vocalist, James Hetfield, has once again broken his wrist while skateboarding. The break was a severe one and Hetfield will be in a cast for at least the next two months. "Hopefully, this will give them a chance to do some great writing for the next album," a band spokesperson said. "But I know everyone in the band is very disappointed."

WHEN WILL METAL FANS LEARN!!! It's sad but true, some fans of heavy metal seem intent on destroying the music they love. At a recent Iron Maiden concert in New Jersey, hundreds of Maiden Maniacs stormed out of the arena at show's end throwing bottles, rocks and just about anything else they could get their hands on. The result? 33 arrests, front-page newspaper coverage and last, but certainly not least, the possible banning of all heavy metal shows in New Jersey. Way to go guys!

Some executives at PolyGram Records have begun referring to Def Leppard as "our Boston"; a thinly-veiled reference to the six-year gap between albums by that band. It's now been 4 years since Leppard's **Pyromania** rocketed up the metal charts and while rumors of the LP's impending arrival continue to abound, no definite release date has yet to be announced. "It's coming," promised

Leppard vocalist Joe Elliott. "It's hard to say any album is worth waiting this long for but this one might be."

The surprise "departure" of guitarist Jake E. Lee from Ozzy Osbourne's band last month was caused by either Ozzy's desire to test new musical waters, or Jake's unhappiness with the release of **Tribute** — depending on who you ask. The fact, however, is that after battling to overcome the legacy of Randy Rhoads for 5 years Lee felt he was back at square one following the recent live LP's release. Look for Jake to form a

band of his own in the near future, and for Ozzy to reemerge with a "total unknown" in his guitar slot.

TIDBITS AND ASIDES

Is Jon Bon Jovi getting angry at those who fail to take his music seriously?... Is Ratt "totally disgusted" by the response their **Dancing Undercover** Tour received?... Has Kiss requested a "rush release" on their new LP, hoping to cash in on the lucrative summer metal market?... Has David Coverdale succeeded in luring Vivian Campbell into Whitesnake?... Has bickering once again erupted inside Deep Purple?



OVERKILL

Trash For Cash



Overkill: "Just because we play with power doesn't mean our songs have to be about worshipping the devil."

New York Rockers Raise Metal Gauntlet With *Taking Over*.

by Andy Secher

It's been said that the crowd at an average power metal concert consists of 1,000 horny guys and five girls ready to take 'em all on. Overkill are determined to change those odds. On their major label debut, *Taking Over*, this metal-mad quartet from New York City has managed to temper the more ferocious elements of power metal with just enough instrumental skill and musical melody to make their sound accessible to any hard rock fan. For vocalist Bobby "Blitz" Ellsworth, guitarist Bobby Gustafson, drummer Rat Skates and bassist D.D. Verni, that ability to write "commercial" thrash tunes is a skill near and dear to their hearts.

"Bands like Metallica have shown that you can have some melody and substance in your songs," Ellsworth noted. "Just because we play power metal doesn't mean that every song has to be about killing your parents or worshipping the devil. We're happy that a lot of women are able to get into our music — we're especially glad about that after the shows. As far as we're concerned, there's no reason power metal can't be enjoyed by everyone."

Formed in 1982, Overkill became an immediate force on the New York club circuit with their hard-hitting material and dynamic stage shows. Unfortunately for the band, back

in the early '80s, their brand of music was still viewed as a fad that would go out of style within a matter of months. Despite the negative reaction from record labels, managers and even some club owners, the band persisted, releasing a string of privately-financed singles in the hope of attracting some big league attention. Finally, in 1985, Megaforce Records signed the band and allowed them to record their debut LP, *Feel The Fire*. For Overkill, the album's release was sweet vindication for sticking to their musical beliefs.

"Everyone was telling us to change and become more commercial," Gustafson said. "You've got to realize that to most record company people, heavy metal means people like Bon Jovi. They have no idea what a band like Overkill is all about. They didn't realize that we were playing the music we were, not because we thought it was hip, but because we really liked it. But when people finally started to catch on to what we're trying to do, they saw that not only were we different, we were really good too."

In the wake of *Feel The Fire*'s release, the band set off on the road, taking their high voltage sound to places as distant as Germany and as near as 31 cities across the United States. Opening shows for bands like Anthrax and Slayer, Overkill learned a great deal about stage presentation — as well as about the negative side of road life.

"There were a lot of people out there who gave everyone on the tour a real hard time about being into 'Black Metal,'" Gustafson said. "I think most of the heat was directed at Slayer, but since we were on the bill, we caught some of it too. I know that a number of California shows were cancelled because the crowds were really acting up. It's really a nasty situation. Not only are the conservatives who know nothing about music after us, the fans themselves aren't helping one bit by causing a lot of problems."

One way Overkill hopes to eliminate those problems in the months ahead is by becoming successful enough to avoid the "Black Metal" tour packages. Judging by the material on *Taking Over*, they should have little difficulty in achieving that goal. Playing with determination and style, Overkill's sparse but powerful sound rings with a vitality that is almost frightening in its intensity.

"The album has a real live feel to it," Ellsworth said. "We just set up the amps and went at it. We only use one guitarist in the band, which separates us from virtually everyone else out there today. But that gives us a real lean 'n' mean sound that people can recognize and get into. We hope that we can become popular enough so that bands like Iron Maiden or Judas Priest will consider us for an opening slot. That would be great. Then we can show a lot more people what Overkill's brand of power metal is all about." □

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Out to LUNCH

by Jodi Beth Summers

Each month *Hit Parader* goes out to lunch with the biggest stars in rock and roll. This month's lunch muncher is the queen of noise, Lita Ford.

These days, Lita Ford, complemented by her searing guitar and her sultry pout, is the most popular female in heavy metal. Even though she hasn't had a record out in more than three years, headbangers everywhere — especially the male ones — still choose her as their favorite hard rock heroine.

Why not? Lita's the best girl guitarist around

Jodi Beth Summers

LITA FORD

and she's a real babe. Granted she's always played a fine axe, but way back when she joined the Runaways 11 years ago, she was a plump little dumpling with scraggly blonde hair. Lita was relatively faceless in comparison to vocalist/nymphette Cherie Currie who hopped about the stage in lingerie and caused the band to be branded as sex objects rather than as real musicians. Lita, like fellow Runaways' guitarist Joan Jett, was nowhere near the center of attention. About the only attention she got were some jokes and snickers about her instrumental ability and her rather rotund looks.

"Yea, I was a pig when I was in the Runaways," commented Lita as we were sitting out by the pool one afternoon. "I'd eat anything and everything and munch it down with a bottle of Johnny Walker Red Label," she declared, zeroing in on a perfect theme for *Out To Lunch*.

Lita, for the record, was coerced into the Runaways when she was an impressionable high school kid of 16. Producer/Svengali/Man-With-The-Plan Kim Fowley (most recently responsible for Poison) had seen her playing with another band, and was impressed. Having grown up playing along with Black Sabbath and Led Zeppelin albums, Lita could hold her own against anyone her age. Appearance wise she was like many other adolescents who had yet to reach their prime; quite simply, she was overweight and self-conscious. Realizing her talent, and having a hard time getting hold of jailbait girls for his brainchild band, Fowley recruited Lita...and voila she was out on a national tour.

"God, I hated being fat," Lita commented with a sneer. "So I decided to change that. By the time I was 18 I'd lost it all," she smiled and then belted out a chuckle so hearty that she had to readjust her sunglasses. "The Runaways weren't the healthiest band around," she reminisced. "Sandy West, our drummer, was a real healthy girl, she was really into, 'Hey, let's go play tennis.' But not me. Uh, uh, no way. I couldn't get out of bed because I was too hung over. That's how it was the whole way through with the Runaways. We did everything we could get away with. We were troublemakers," as Lita spoke, you could see that her past was running through her mind. "These days I'm more into fitness than I've ever been. I love sports."

Lita bends her arm to show off her bicep, which glistens in the afternoon sun. You can tell by looking at Lita that she's fit. Her body is tight and her attitude is good. Gone from her system are any artificial substances. These days Lita is a lean, mean music machine who likes skiing, playing racketball and lifting free weights. She tries to work out two hours a day whenever she can.

"How often I work out depends upon what I drank the night before," she commented as she took the last swallow of her beer. "You see, I'm a partier. I figure I can party one night and work out the next night. You've got to counteract the partying, you can't do it all the time because it will take its toll on you. Look at someone like Dave Roth, who does both. He parties real hard, but he works out just as intensely. He's in great shape, and he's no spring chicken either. As long as you're in the public eye, you can't let yourself go."

"Being an entertainer, I don't want to limit myself to wearing certain things. I'd hate to be like Ann Wilson. I want to look good, I want to be able to jump around in videos and not have my whole body go blugh, blugh, blugh all over the place."

The narcissism of Southern California culture has gotten to Lita. "When I'm 40 or 50 years old I still want to look hot. I really admire women that look good at that age, like Raquel Welch and Jane Fonda. Those women are insane looking, they've got better bodies than most 20 year olds. I plan on being that way too." □



Lita Ford: "I'd eat anything and munch it down with a bottle of Johnny Walker Red Label."

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Daphne Zuniga
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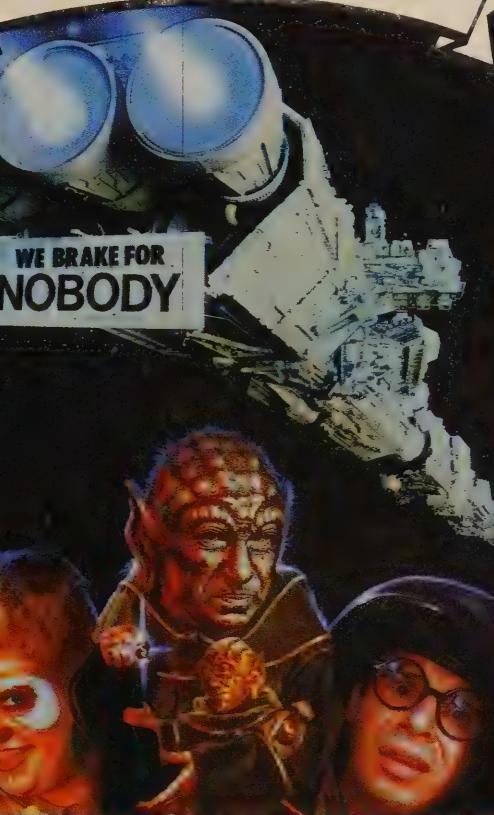
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Rock Veterans Swear They Don't Have Family Feud.

DOKKEN



Mark Weiss / MWA

TO THE MAX

by Judy Wieder

Last night we took some funny pictures for *Hit Parader*, Don Dokken says, with more of a sneer on "funny" than a laugh. "Your magazine is always giving us so much shit, always talking about how me and George (Lynch) hate each other. It's just not true! But it's fun to play around with — we did a photo of George and me, back to back, with dueling pistols. Since we were making a video of our song for *Nightmare On Elm Street Dream Warriors*, we also got Freddie, the villain in the movie, to grab both of us by the neck and act like he's saying, 'OK, you guys, stop it!'"

Although dueling in photographs with George seems to tickle Don's fancy, the band's real plan is to knock off the bad press. Even the often-noncommittal Jeff Pilson protests.

"The truth is, we get along as well, if not better, than most bands. What started out as a publicity stunt sort of backfired. We are not a battling band."

"As a matter of fact," Don insists, "the band has never been tighter. Everyone but me is now living in Arizona and they love it up there. We decided that it's much better for us to pull together than try to pull apart. In the past with Dokken, it's always been one person pushing down on the gas and one person hitting the

George and Don listen when Freddie tells 'em to stop fighting.

brakes. Because there's a lot of talent in this band, we all have definite ideas of what our music and songs should be like. We have strong egos, so we have to find ways to compromise. But we've grown quite a bit for this fourth album. That last tour of ours went on for ten months, and it made us something of the Four Musketeers. We figure our time has come. We can feel we're on the verge, so to speak. Ultimately, it will be up to the fans to decide if this is Dokken's year, and we sure hope they're with us. I think when they hear this new album they will be. We've really worked hard."

Although Dokken are pleased they were asked to write the title song for the latest *Elm Street* film, Don hopes that those who see the video won't think the band condones violence or, dare we say it, anything satanic.

"You know how those films are," he says hesitantly. "But that's not where we're at at all. For us it was just an opportunity to do something we've always wanted to do — write a song for a movie. They gave us the title to the film, *Dream Warriors*, and also the script so that we could follow the story line. What we ended up with was all of us in the video, looking like we're in Freddie's dream and going through scenes in the movie. But we get Freddie in the end, instead of him getting us."

Don hopes that *Dream Warriors*, the song/film/video, will wind up being a tie-in for Dokken's soon to be released fourth album — and, with any luck, will give them the chance to do more videos for songs on the LP.

"I like making videos," he admits, "although sometimes you work really long days. The *Dream Warriors* shoot was a twenty-hour day in twenty-two degree weather. We were out in the desert and it was really, really cold! That's why we were happy to get that over with and get home where it's warm — even if those homes aren't even in the same state."

With three members of Dokken now living in Arizona, Don explains how the band has revised their normal songwriting techniques:

"I fly out to Arizona with my demos, or the guys fly to L.A. with demos of what they've written. What usually happens is that some parts of their stuff are better than mine, or some of my lyrics might be better than theirs. So we just take the best parts of each and fit them together."

Although he denies he's in love with anything but music at the moment, Don does admit to "being very happy. I'm especially happy with the way the band's career is going now. It seems like we've struggled a long while and things are finally coming together."

Further sidestepping talk about a current girlfriend, Dokken steers the conversation to his recently purchased 1969 Corvette.

"I just bought it so that I can restore it," he says enthusiastically. "I'm spending all my spare time working on it. It was stripped, so I'm rebuilding it from scratch. I'm doing the whole thing myself. It's a big challenge; a major passion. I love to drive cars once I've fixed them up."

Asked about Dokken's upcoming tour, Don

pauses. "Well, at the moment I'm more concerned with gearing up for the new album. I'm really concentrating on that. We've got a couple of songs that I think are really going to be great — if we can capture the mood of the songs on record."

Helping Dokken with that task is producer Neal Kernon, who produced Dokken's last album, *Under Lock And Key*, and has also produced Autograph, Queensryche and Helix. "We work well together," Don notes.

In addition, the band has a strong songwriting base. "I think we're one of the few bands who've never done a cover tune. We write too many songs to do that. The hardest part for us is figuring out what not to put on the album. Sometimes we hold stuff over because we write so much. The flip side of *Dream Warriors*, for example, is a song we wrote called *Back For The Attack*, which was actually recorded for our *Breaking The Chains* album.

"There are times I go through stages where I don't write," Don continues, "but for the past months we've really been churning the songs out. The band's been writing like crazy because we're happy. George has been practicing his guitar like a demon. I'm telling you, we've really pulled together for this album. A lot of different things have to come together for a band to really break through to major success. We can practically feel that happening for us right now." □

Dokken Duo Hues Boomers



Photo by Ross

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CAUGHT in the act

TESLA

by Rob Andrews

"I couldn't believe it," an excited Brian Wheat was telling his Tesla bandmates as they sat around their pre-concert dressing room. "He walked right up to me, shook my hand and told me it was nice to have a real rock and roll band on the bill with him. It was incredible."

The "he" Wheat was so excited about meeting was none other than David Lee Roth, who personally had invited this young Sacramento quintet on the road with him for the last leg of his U.S. tour. Ol' Diamond Dave has always been known as a man whose ear is near the rock and roll grapevine, and the vibe he was hearing about Tesla was that they were one of the hottest young hard rock bands to emerge on the scene in a long time. Pretty boy image? Nah. Tesla prefer to take the stage garbed in jeans and T-shirts. Pop/metal fluff music? Forget it! These guys grew up on Humble Pie and Led Zeppelin — they only know one way to play: pure pedal to the metal.

For Tesla — which in addition to bassist Wheat, consists of vocalist Jeff Keith, guitarists Tommy Skeoch and Frank Hannon and drummer Troy Luccketta — the chance to tour the nation with Roth was an unexpected surprise. Originally the band figured they'd be forced to play a series of club dates waiting for a major tour opening to come along. But when Andy Taylor pulled out of the Roth package at the last minute, Tesla had the opportunity of their lives handed to them.

"We really weren't even that scared when we went onstage the first night opening for Roth," Wheat explained. "Maybe we were numb or something. I don't know. But we went out there with a real positive attitude. We wanted to show everyone we belonged on that stage. We wanted to make the most of the opportunity being given us."

Make the most of that opportunity they did. The band's forty-minute set rocked from the moment they hit the stage; guitars blaring out the opening riffs of *Cumin' Atcha Live*. While there are bands

who undoubtedly put on a more bombastic stage presentation, Tesla made up for their lack of theatrics with a power that got the audience off their asses and onto their feet. Tearing through most of the cuts from their debut LP, *Mechanical Resonance*, Tesla presented *Rock Me To The Top, EZ Come EZ Go* and their MTV fave, *Modern Day Cowboy*, with the assurance of rock veterans.

The show's central figure proved to be vocalist Keith, whose gruff style and smooth stage moves instantly made the Roth-ready crowd take notice. In fact, his on-the-mark vocals made Dave's later

yelps pale in comparison.

"We're not trying to show anyone up," Wheat explained shortly after the show was over. "In fact that's the last thing on our minds. We're so thankful to be here that we feel we have to put every bit of energy into each show. When you're performing before someone like David Lee Roth, you know you'd better be good because he could have just about anyone in the world open for him. He's been unbelievably nice to us, and I think he knows how much that means to us. We always idolized him when we were growing up in California, so to be on the same tour package is really a

dream come true."

Down the hallway from Tesla's dressing room, a rather contented-looking David Lee Roth was enjoying the warm reception Tesla's show was receiving. It seemed almost as if the sight of a young band struggling for recognition took Dave back to an earlier, perhaps happier time. "It's great to see new bands who really understand how to play rock and roll," Roth said. "Some of the new groups seem a little more interested in just looking good. These guys know how to rock." □

Ken Settle



Tesla guitarists Tommy Skeoch and Frank Hannon: They proved to David Lee Roth they knew how to rock.

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Vince Neil paid the price for driving drunk and has to live with that mistake for the rest of his life. Now he's fighting against drugs and alcohol. Don't call him a murderer just because you don't like him. Thousands of people kill others in drunk driving accidents and get off easier than he did. Put yourself in his shoes; how would you feel?

A Very Concerned Fan
Maspeth, NY

Chris Walter/Photofeatures



Vince Neil: Would you like to be in his shoes?

This letter is dedicated to all those people in the world who are against metal. 69% of all suicides are because of pressures in the home, not because of metal. Half the criminals in the world today are like that because of their parents, not metal. I listen to metal 18 hours a day and not once have I been busted or attempted suicide. So before you go to Congress or the Senate with all your bullshit, look at the facts. Leave us headbangers alone and tend to your own lives. Metal Shall Live!!!

Metal Madman
Salisbury, NC

Before Metallica, there was only silence.
Diane "Spike" Langdon
Oceanside, NY

When I went to a concert at the Providence Civic Center, some idiot with the intelligence of a cockroach started lighting firecrackers. One exploded right next to me and rebounded off my foot, burning it and making it bleed. Most people who go to concerts know how to control themselves. But to those who don't, please light

off your firecrackers in your own backyard. You don't have to get cheap thrills endangering others.

Pissed Off In Foxboro, MA

Send those trashy, cheap imports like Europe, Loudness and Iron Maiden to the furnace. Listening to Loudness is as bad as listening to the Russian government! America shall rule!

A Russian Spy
Helltown, WY

Lita Ford should model nude for Penthouse.

Bill Burnem
(The Ultimate Headbanger)

Jake E. Lee rules. Do you wanna know why **The Ultimate Sin** is Ozzy's biggest selling album? Jake, that's why. I only wish I could see the man in action. More pics of Jake! I'm not the only one who would appreciate it.

Someone in New Zealand

When I saw Poison in Dallas, Texas last summer, they were more concerned with the applause (or lack of) than on putting on a good show. The band wanted the audience to scream and treat them like they were "big rock stars." Because no one knew who Poison was, they received the same applause as any house band. As a result, they got pissed off and left after playing for only thirty minutes. It seems that a band should concentrate more on getting their



Lita Ford: A reader wants to see her in a nude centerfold.





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Mitch Brown
Dallas, TX

I wish you would print more interviews and pictures of Richie Sambora and Yngwie Malmsteen. They are the greatest guitarists EVER. They make Eddie Van Halen look like a first-year guitar student. They are a lot sexier, too.

Jenni Huntzinger
Trenton, NJ

With the birth of rock and roll came its critics; religious leaders, corporate owners and other authority figures condemned rock. Elvis Presley was censored by being photographed from his waist up. Even Buddy Holly and Jerry Lee Lewis were considered bad influences for the youth of the day. Well, rock is still with us, isn't it? Rock and roll will survive.

Rod Johnson
Holbrook, AZ

I was disappointed to see Stryper labeled a "Christian" band. There is no such thing as

Christian rock; there is only rock and roll with a message. Are Van Halen satanic because they sing *Running With The Devil*? No way. I like rock for the music and the beat, not the words.

John Cook

When are you going to start printing some Triumph in your magazine? I'm sick of seeing candy-ass bands like Ratt, Motley Crue and Bon Jovi in every issue of *Hit Parader*. Rik Emmett has more talent in his left pinky than all three of those bands put together. Gil Moore would blow Tommy Lee off the stage in a drum solo contest. And we all know who's a better bassist — Mike Levine or Juan Croucier. The members of Triumph are great musicians and their light show is incredible.

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Most of the readers of *Hit Parader* have been brainwashed by new groups like Metallica and Poison. I'm only 16, but I know my heavy metal roots. I have several Led Zep and Black Sabbath albums. I'm not knocking modern metal, but I think you should have a wider metal horizon.

Jason Hayes
Led Zeppelinville, NC

I am a real heavy metal lover and I am getting sick and tired of all the stupid kids who cut down Motley Crue. If any Crue haters are reading this — I think you are forgetting they were voted Number 1 metal band for three years in a row. So all you Crue haters can stick it where the sun don't shine.

Donald
Bagdad, AZ

What the hell is this with people demanding to hear more about trash-thrash metal like Venom and Slayer? Thrash metal is full of no-talent punks. Long live Crue, Kix, Vinnie Vincent, Cinderella, Ratt, Poison, Europe, Hurricane and Anthem.

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L.A. Bad Boys Overcome Problems And Begin World Tour.

Neil Zlozower, Inc.

MOTLEY CRUE



Yes, this is a photo of Nikki playing bass on his back — bet'cha thought we screwed it up, huh?

by Judy Wieder

"Rumors?!" Nikki Sixx says, his eyes shining with delight. "Have we heard any rumors about ourselves lately that we'd like to clear up?!" Ha ha ha..." Motley Crue's handsome bass playing songwriter grins mischievously.

"I'll be honest with you," he continues with a look of sincerity. "I wish the rumors could be a little dirtier. We want dirt!" he shouts heroically. "We are officially open for buying dirt. We like

our laundry hung up for everyone to see."

In light of the Crue's recent rush of publicity promoting the idea that the men behind **Girls, Girls, Girls** are finally ready to be taken seriously as writers and musicians, this sudden lurch into the glories of rumors seems a bit bizarre. Then again, we are talking to Motley Crue, a decided walk on the wild side!

"I know this is the kind of talk that makes people refuse to take me seriously as a lyricist," he bemoans for a split second before the

sparkle returns to his eyes. "But what the hell. I love rumors — the dirtier the better. In fact, let's start some rumors. Let me think of some of the sick things I've always wanted to hear about us...."

His mind drifts for a minute. Then he turns and says gleefully: "There is this guy from another band — I can't tell you the name of the band. But he was crashing here for a few days and we got ourselves a slave, a female slave. She checked in with us everyday. This is true," he lies.

"Anyway, this girl's job (among other things...ahem) was to check in once a day, saying 'Master Nikki' and I answer 'Yes, slave.' We'd send her out to spread bad rumors about us. And she did a great job. Really, I love the attention, any kind of attention. I mean, let's be honest here. What type of a man stands onstage in front of 20,000 people? Obviously someone who needs a lot of attention. When I'm not onstage, I still need a lot of attention. So I'm obnoxious — I can't help it."

Being obnoxious and needing attention aren't exactly new character traits for rock stars. But what has always set Nikki apart is his honesty (even when he's making up stories) and his unfailing poop-detector. The man is on to himself. Even the most superficial listen to Motley's fourth album, **Girls, Girls, Girls**, more than substantiates this fact.

"Oh yeah, there are a lot of serious sides to me," he says with a twinge of discomfort. "I do try to keep the maliciousness down to a minimum. If you listen to *Dancing On Glass* off of **Girls, Girls, Girls**, you'll certainly run into this side of me. It deals with things that have gone down in the past with my life — drugs and a lifestyle that can really fuck over the music if you let it. Naturally, I have a humorous side too, and a somewhat dirty side. It's too bad, but because our band is more known for the dirt and humor, people don't really pay attention to songs like *Wild Side*, which deals seriously with what it's like to be in the gutter — a place we're more than familiar with."

Nikki's "serious side" has made an appearance on all of Motley's albums, but never did it rear its head more distinctly than on *Fight For Your Rights* on **Theatre Of Pain**.

"This band is against racism and prejudice of any sort," he insists. "It doesn't matter if you're black or white or pink or purple — you're still a person. I think someone who's been through what I've been through, who can then write a song like *Fight For Your Rights*, saying that prejudice sucks, really has grown," he explains. "I've been down and out and fought in the streets as a kid with blacks and Puerto Ricans. I've done it all. I've seen it all. But I've learned a lot too. I understand that people are people."

"I believe in the youth of this world," he says with surprising optimism. "The youth is our hope for the future. It's important to me and to the band that we get a positive message across. I tell them 'Okay, there's a lot

of dirt around. Go ahead, look at the dirt. See that it's there. Now see what you can do about it.' I feel comfortable with a statement like that because it reflects both my roots and my growth. I'm keeping my roots, but I'm growing and I'm becoming aware of the kids and what I can do for them — hopefully. This band is much stronger than before because of our growth."

Nikki also believes Motley Crue has actually benefited from lead singer Vince Neil's tragic accident several years ago. Despite the heartache and potential destruction of the band, Motley emerged wiser, stronger and more determined than ever to remain a true rock and roll band in the tradition of the Rolling Stones.

"When Vince's accident happened, it was very stressful for all of us. Naturally he was shaken to the core and very disillusioned. We told him,

'Hey man, we're a team. No matter what, we're a team and we're going to stick together.' What happened made the band even tighter. I think it made Vince feel more confident and made him more secure about his role in the band."

Seeing the Crue emerge with renewed strength and power after such a potential disaster has been inspiring to their fans as well. One fifteen-year-old girl standing in line at Tower Records in Hollywood waiting to purchase a copy of **Girls, Girls, Girls** told us her feelings:

"It's like what happened to Def Leppard," she said. "When their drummer lost his arm, they could have dropped him, but they didn't. A band is like a family. You don't dump members of your family when bad things happen to them. That's how I feel about Motley Crue. They're not only the greatest rock and roll band in the

world, but they're loyal to each other. I can believe in people who are like that. If they're loyal to each other, they'll probably be loyal to themselves, their music ... and to us, the fans."

"Oh yes!" Nikki agrees. "I'm a very loyal person. I won't turn my back on the things and people who made me what I am. I'm not a prostitute. I won't sell out for a hit single. I won't sell out, period. I'm not interested in competing with other bands. Motley Crue only competes with Motley Crue. And let's be straight, that's looney enough. I'm a very excessive person. When I have too much time on my hands it's like, 'Let's go to the bars. Let's go here. Let's go there!' For me that's the toughest part of this life — trying not to be too excessive, not to be too looney. As time goes by, you start to feel a need to be a bit responsible. I feel that need." □

Neil Zlozower, Inc.



The boys in the band (l. to r.): Vince Neil, Tommy Lee, Mick Mars, Nikki Sixx.

Ace Frehley



ACE FREHLEY

Lost In Space

Former Kiss Guitarist Roars Back With Frehley's Comet.

by Adrienne Stone

Rock and roll has created countless stars. Yet, once a musical luminary falls from his lofty orbit, he's often gone forever. When Ace Frehley left Kiss in 1982, his fate seemed nearly sealed. His name occasionally popped up in connection with various run-ins with the law or failed musical outings. But it seemed as if Ace was truly lost in space. More than once, fans shook their heads in sadness at the woe-begotten tales of their hero.

Was it true he had gained so much weight that his bloated form was barely recognizable to those who remembered him from his halcyon past? That his admitted drug habit almost cost him his career? That his parents were martians and that green blood does, as suspected, flow through his veins? Curious minds wanted to know, so recently we sat with this year's comeback story, the leader of Frehley's Comet, Ace Frehley, to find out the truth.

Hit Parader: You originally formed Frehley's Comet nearly three years ago. Consequently, you've gone through many personnel changes. Who's in the lineup now?

Ace Frehley: This is a totally different group than the original Frehley's Comet. There's no keyboard player this time. The only other original member besides me is Anton Fig, but I'm gonna have to steal him back from David Letterman! (Laughs) The new guys are John Regan, who plays bass, and Todd Howarth, who plays rhythm guitar and sings lead.

HP: Does that mean you won't be singing?

AF: No, I'm gonna be singing more than half the vocals; Todd will do the rest. Ironically, Todd used to be in a band called 707 and their last album was called **Megaforce**, which happens to be our label now.

HP: Have all the current band members contributed to the **Frehley's Comet** album?

AF: Yeah, but there are some tracks, like *Breakout*, which were written before this lineup became permanent. Eric Carr and Richie Scarlett wrote that one with me. Then, it was re-recorded with this group. The first time we went into the studio, I had a list of about 50 songs and we had to

vote to decide which ones we'd work on. All the songs stress guitars. I've been shying away from synthesized sounds and using a lot more guitar these days. I think that's what my fans want. I think kids are getting fed up with synthesized music — and I was getting fed up with it too! (Laughing) It was crazy, you know? I bought a couple of guitar synthesizers and I would get involved in hooking up and triggering the DX-7 with the guitar and all of a sudden I'm saying, "What the fuck am I doing *this* for?"

"I'm healthier and stronger than I've ever been."

HP: Who do you think your fans will be now? The fans you had when you were in Kiss are getting older.

AF: A lot of fans from the 1970's are in their twenties now and I think they're gonna be buying the record. I think that young kids who have discovered Kiss are gonna discover Ace Frehley as well. I don't think the Kiss connec-

tion can hurt me in any shape or form, but I just really wanna be me.

HP: Does that mean you'll downplay the special effects?

AF: (Shocked) Well, I don't know about that! If I don't blow up my guitar, my fans are gonna shoot me! There will definitely be a few surprises.

HP: Putting this band together and working on its debut record seems to have had a rejuvenating effect on you.

AF: You know, I'm healthier and stronger than I've ever been. I've basically cut out all the chemicals. It was a personal decision that I finally made. In the past, I sometimes relied on certain substances that weren't so healthy for me. I *thought* that they were helping me, but in the long run, they made things harder. Now I'm finding out that everything's so easy.

HP: You look very fit as well. Have you been undergoing an extensive exercise regimen?

AF: I play racquetball. I've changed my whole lifestyle, actually. I don't hang out in smoky bars 'til four in the morning getting polluted anymore — now I only stay 'til one! (Laughing) But seriously, I'm not a kid anymore and I can't live the lifestyle I was living in the '70s. Especially because with Frehley's Comet, the bulk of the work load is gonna be on me between singing and playing lead guitar. If I'm not in shape, I'm just gonna collapse on the road.

HP: All the fame and adulation you received as a member of Kiss will be hard to recapture. Did you miss being in the public eye?

AF: Well, I'll tell you what I haven't missed. I haven't missed the interviews, I haven't missed the limousines, I haven't missed the money. I've missed the stage — you know, playing in front of 25,000 people and having most of them chant your name. That's pretty intense. That's like the best high in the world. But it won't be long before I'm back there again. □

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H heavy metal S HAPPENINGS

by Andy Secher

Rick Gould/ICP

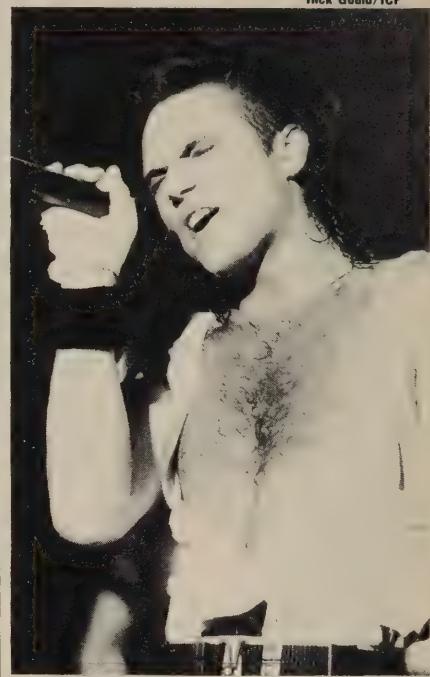
Queensryche's Geoff Tate is furious with the "people in shirts and ties at the record companies who are ruining the business". Tate went on to explain: "Those people have no idea about the music; they only know about the bottom line and if an album made money. Yet they're the ones signing the bands and telling them what they should play. That's a major problem this industry has at the moment. It's always been a problem, but right now it's worse than ever."

Motley Crue's Mick Mars reportedly was forced to go through a strenuous conditioning regimen before the band would allow new publicity photos to be taken. Evidently the guitarist had put on a few extra pounds during the Crue's lengthy recording stint and the group's managers told Mars in no uncertain terms to "use it and lose it". Mars quickly went on the rock and roll diet, casting off ten unneeded pounds.

Former Kiss guitarist Ace Frehley has been looking high and low for musicians to accompany him on his first solo tour. "I have some people lined up, but I can't tell anyone who they are," the Space Ace stated. "Some of them are currently in other groups, and until they're free of their commitments, I'll keep quiet. But there are still some spots in the band I'm trying to fill. It's going to be a great band; I promise everyone that."

Ozzy Osbourne has been seen lounging around Los Angeles recently looking trim and fit. (Hey Oz, we thought you were still in Tibet.) Though the Oz apparently is still not ready to resume his rock and roll career, the success of **Tribute** has convinced him that his popularity remains as strong as ever. "Ozzy will be getting back into the studio eventually," his wife/manager Sharon explained. "But not until he feels ready. That could be any time."

Keep an eye out for WASP's new live LP. The disc, called **Live ... In The**



Queensryche's Geoff Tate: He thinks record company executives are ruining the business.

Raw, was recorded during some special shows on the band's most recent U.S. tour. Why, you may ask, would a band struggling for commercial acceptance release a live LP? As always, Blackie Lawless has the answer: "It's a great album," he said. "This is what we need to make things happen for us."

Dokken's George Lynch reports that the band has never been happier with an album than they are with their latest disc. "It's very representative of what we're capable of doing," the axe master said. "Each album has shown a definite growth process for us, and this one's no exception. Not only is it our best album, it's the album we wanted to do. We didn't listen to the record company, our managers or anybody else. We know what's best for this group."

It now appears that Kiss' new album won't be out until September, making it nearly two years since the release of

their previous LP, **Asylum**. For a band whose records have come out at one-year intervals since the beginning of their career, this is an unusual period of inactivity which has raised a few eyebrows within the metal community. Guitarist Paul Stanley, however, insists there's no reason for worry: "We saw no reason to rush this time," he said. "The final word will be the music — and it will be worth waiting for."

It looks like former Dio axe-slinger Vivian Campbell will be resurfacing as one of Whitesnake's two new guitarists. Following John Sykes' firing by 'Snake leader David Coverdale a few months back, it was decided that the band should return to the dual-guitar format that first brought them acclaim. First to sign on was Dutch rocker Adrian Vandenberg, whose own group broke up last year. Then Campbell decided to put his band, Trinity, on hold to test his musical wings with Whitesnake.

Quiet Riot — remember them? — have finally settled on the vocalist to replace Kevin DuBrow. Their new frontman will be none other than former Rough Cutt frontman Paul Shortino. "Paul has an amazing voice," said QR drummer Frankie Banali. "He's a singer not a screamer, which is a nice change of pace for us. People will say he doesn't sound like Kevin, but as far as we're concerned, that's the whole point."

The Scorpions appear to have delayed the release of their new album until late August. Though certain band spokespeople are obviously upset over the group's latest delay, the Scorpions remain quite content to stay on their own recording schedule. "All we ever promised anyone was an excellent album," vocalist Klaus Meine explained. "We never promised it by a certain date. We will not sacrifice quality at this point in our career. We've worked hard for the right to have that privilege."

Former Quiet Riot vocalist Kevin DuBrow admits he's still hurting over his abrupt and totally unexpected firing from the group he formed in 1978. Evidently the band had grown tired of Kevin's domineering presence as well as his fondness for the rock and roll lifestyle. So one night they just



Vivian Campbell: Will he be resurfacing full-time in Whitesnake?

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took off for the next town on their tour bus, leaving Kevin behind, asleep in his hotel room. "I got up the next morning and everyone was gone," DuBrow said. "I couldn't believe it."

Has Tony Iommi's unpredictable behavior brought yet another end to Black Sabbath? Shortly after the completion of the band's new LP, *Eternal Idol*, Iommi apparently began acting irrationally. This convinced new vocalist Ray Gillen, for one, that perhaps Sabbath wasn't long for this world. At present, Sabbath is still very much alive, with plans for a new American tour in the works. But many insiders fear that reports about Sabbath's

recent good health have been greatly exaggerated.

Judas Priest's Glenn Tipton says that wading through hours of tapes to compile the group's new live album was a difficult task. "People think a live album is fairly easy to do," he explained. "But they're wrong. You have to listen to the same song over and over again, and if one drum isn't miked properly or a guitar goes out of tune, an alternate take has to be found. It's an incredibly arduous process — I'm very thankful that our producer, Tom Allom, did most of the dirty work." □

Ross Marino/London Features



Tony Iommi: Is his irrational behavior causing Black Sabbath's end?

Letter Of The Month

Dear Andy,

I've noticed that *Hit Parader* has recently started to print a lot of articles on bands like Megadeth, Slayer and Anthrax. That makes me sick. Those bands are ugly, they're loud and their music stinks. Stop doing stories on them and stick to "real" bands like Motley Crue, Poison and Cinderella.

Nancy T.
Las Cruces, NM

Dear Nancy,

I think you'd better turn off MTV for a while. It seems that more and more hard rock fans are getting the notion that the only "good" metal is the stuff they see on television. Now we're certainly not putting down the efforts of bands like Motley or Poison, but a great video is not the only criterion for a great band. Sure you'll see Cinderella on MTV more than you'll see Metallica, for instance, but that doesn't mean both bands don't have their own artistic and entertainment merit. *Hit Parader* will continue to cover the growing power-metal scene — we only regret that it took us so long to hook on to it.



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METALLICA v.s. MEGADETH

Will Idle Talk Lead To Open Hostility In Months Ahead?



Metallica's Kirk Hammett and James Hetfield: Trying to avoid verbal warfare.

by Fred Hawkins

Fuds have always been near and dear to the heart of rock and roll. Let's face it, while nobody wants to admit that personal conflict is more interesting than music, there's nothing like a juicy inter-band conflict to spice up a normally mundane rock and roll story. After all, wasn't it fun reading the war of words that passed between Ozzy Osbourne and Black Sabbath a few years back? And wasn't it a kick seeing the animosities that erupted between Kevin DuBrow and virtually everyone in the world in 1984? It's been a while since the rock

world's had a good feud, but the festering hostilities between two of power metal's premier practitioners, Metallica and Megadeth, seem about to blossom into a real doozy. At the center of the controversy stands one Dave Mustaine, co-founder of Metallica and current head honcho of Megadeth. To say that Mustaine and Metallica parted on less than amicable terms is putting it mildly. And while Megadeth's recent success has cooled Dave's frustrations a bit, there's still plenty of bile in his rock and roll soul.

"The worst part of talking about the guys in Metallica is that I really can't win no matter what I say," Mustaine stated. "If I open up and really state the way I feel, I come across as an asshole who's holding a grudge.



Megadeth's Dave Mustaine: "I was Metallica, now I'm Megadeth."

If I just say, 'Hey, let's forget about it — they're great guys,' I'm lying through my teeth. They dumped a lot of shit on me when things weren't happening for them, but I see that they've managed to keep quite a few of my songs in their set. And Hetfield wouldn't even have a stage personality if he hadn't watched me every night."

As far as the members of Metallica are concerned, they'd prefer to run than fight when it comes to discussing the growing feud between Mustaine and themselves. When confronted with the charge that much of his onstage persona has been "borrowed" from Mustaine's stage antics, Metallica's vocalist/guitarist James Hetfield is rather gracious.

Feud of The Year

"Did he really say that?" Hetfield asked with a smile. "I don't know how true that is. I mean we both play guitar, sing and have long blond hair. After that, I really don't see what he's talking about. I've always admired Dave musically, and I don't want to get into a war of words with him. I just hope he's got his shit together these days. If he does, then more power to him — he didn't when he was with us."

While neither Mustaine nor the members of Metallica claim that music was at the heart of their problem, Dave feels his new outfit "can blow anyone off the stage — and I mean anyone." Rather the center of the conflict stemmed from Mustaine's fondness for a party-hearty lifestyle while he was a member of Metallica. The group's other members felt that his often-unpredictable behavior wasn't beneficial to the band as they began climbing the ladder of success.

"Look, none of us are angels," Metallica drummer Lars Ulrich said. "But the difference is that now we know when to get drunk and when we've got to keep ourselves together. You'll never see us going onstage drunk. That's not fair to the fans. Dave was always on the lookout for a party; it didn't matter if it was 10 o'clock in the morning or right before we went onstage. It got to the point where we couldn't depend on him. That was something we couldn't put up with. If he wants to think there was more to it than that, that's his business."

Mustaine admits that his partying habits while in Metallica made him far from the most reliable man on the face of planet Earth. But he feels it was more than mere coincidence that he virtually stopped drinking as soon as he got away from Metallica.

"Maybe the reason I was drinking so much then was because I wasn't very happy working with them," he said. "It wasn't a very healthy situation for me. They liked to dump a load of crap on my shoulders all the time. After some of the gigs we played, the only thing I felt like doing was getting drunk and then waking up with a bottle of vodka in my hand. I'm real glad I don't feel the need to do that anymore. I still like to party, but I only do it when the time is right. I'm enjoying what's happening with Megadeth too much to fuck it up by getting drunk too often."

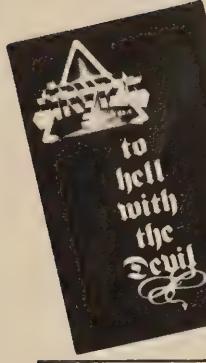
Luckily for both bands, the record-buying public doesn't seem to give a damn about the bands' personal differences. The last year has been an incredibly successful one for both groups, with Metallica's most recent LP, *Master Of Puppets*, now nearing the million-copies-sold plateau and Megadeth's *Peace Sells...But Who's Buying?* having sold over 300,000 units. The bottom line seems to be that these bands have taken the power metal sound to places no one had ever dreamed possible. For a form which has often been dismissed as "too loud" and "too dirty" by many rock pundits, power metal has emerged as the sound of the late '80s — thanks mostly to the work of Metallica and Megadeth.

"I don't want to talk about negative things anymore," Ulrich said. "To us, the only important thing is that the fans are getting off on the music. I don't think they care what goes on inside the band as long as when we get onstage we're playing great. We're very proud of what we've accomplished. We learned what real hardship was with Cliff's death. After that, nothing small is ever going to bother us again."

"I've proven what I want to," Mustaine explained. "I think in the years ahead Megadeth will become one of the most successful bands in the world. I don't have that much real animosity towards anyone anymore. I think I've learned my lessons, and maybe what I went through was good for me. Let's face it, when you play the kind of music we do, you always feel a bit of adversity. Maybe having to come to grips with that early in my career was the best thing for me. We'll just see who has the last laugh." □

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337659* ISLAND RECORDS U2—THE UNFORGETTABLE FIRE	341305* ISLAND ROBERT PALMER RIPTIDE	353607* ATLANTIC LOU GRAMM READY OR NOT	340315* CHRYSLAS JETHRO TULL Original Masters	318055 ATLANTIC FOREIGNER RECORDS	344622 ELEKTRA ANITA BAKER RAPTURE
353524* COLUMBIA ORIGINAL SOUNDTRACK OVER THE TOP	291864 391862: COTTONWOOD ORIGINAL SOUNDTRACK WOODSTOCK	344721 MOTOWN LIONEL RICHIE DANCING ON THE CEILING	342105* COLUMBIA BANGLES Different Light	343319* A&M JANET JACKSON CONTROL	352294* SLASH:WARNER BROS. LOS LOBOS BY THE LIGHT OF THE MOON
336396 396390 (COLUMBIA) BILLY JOEL GREATEST HITS	337519 CAPITOL HEART	353482* EPIC GREGG ALLMAN BAND I'M NO ANGEL	291278 WARNER BROS. BEST OF THE DOOBIE BROTHERS	287003 ASTORIA EAGLES 1971-1975 GREATEST HITS	322024 CHRYSLAS HUEY LEWIS AND THE NEWS - SPORTS
352542* EMI AMERICA JASON & THE SCORCHERS STILL STANDING	353474* COLUMBIA SANTANA FREEDOM	344358* ARISTA GTR	341271 MCA TOM PETTY & THE HEARTBREAKERS PACK UP THE PLANKTON/LIVE!	345108* A&M .38 SPECIAL Strength In Numbers	351338* DUCK: WARNER BROS. ERIC CLAPTON AUGUST
352542* EMI AMERICA JASON & THE SCORCHERS STILL STANDING	336222* WARNER BROS. DIRE STRAITS Brothers In Arms	318493 MCA LYNYRD SKYNYRD BEST OF THE REST			
317974 A&M SQUEEZE SINGLES 45's AND UNDER	291633: THE UNFORGETTABLE DEAD 45's And Under 391631 [WARNER BROS.] It's Been	348971 CAPITOL TINA TURNER BREAK EVERY RULE			
313031* ATLANTIC YES CLASSIC YES	334409 LAURIE 15 TOP TEN HITS of the 50's & 60's VOLUME I	318352 COLUMBIA JOURNEY FRONTIERS			
334391* ARISTA WHITNEY HOUSTON	352328: COLUMBIA THE PSYCHEDELIC FURS MIDNIGHT TO MIDNIGHT	348318 A&M THE POLICE EVERY BREATH YOU TAKE			
311761 ELEKTRA QUEEN GREATEST HITS	334052 MCA & THE HEARTBREAKERS SOUTHERN ACCENTS	346478 SIRE MADONNA TRUE BLUE			
333666 EMI AMERICA GEORGE THOROGOOD AND THE DESTROYERS MAVERICK	351924* ISLAND TRAFFIC The Low Spark Of High Heeled Boys	347880 EMI AMERICA GEORGE THOROGOOD AND THE DESTROYERS LIVE			
308049 398040 (FANTASY) CREEDENCE CLEARWATER REVIVAL - 20 GREATEST HITS	333294 ATLANTIC THE FIRM	345785 COLUMBIA ORIGINAL SOUNDTRACK TOP GUN			
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306241 ELEKTRA THE DOORS GREATEST HITS	331264 A&M BRYAN ADAMS RECKLESS	323915 COLUMBIA BILLY IDOL REBEL YELL	349571 MCA BOSTON THIRD STAGE	346023 ATLANTIC GENESIS Invisible Touch	346312 COLUMBIA BILLY JOEL THE BRIDGE
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293944 VAN HALEN II WARNER BROS.	330415* W.A.S.P. CAPITOL	349563* RATT—Dancing Undercover. Dance; Looking for Love; Drive Me Crazy; more! (Atlantic)	349563* RATT—Dancing Undercover. Dance; Looking for Love; Drive Me Crazy; more! (Atlantic)	343582 VAN HALEN WARNER BROS. 5150	



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by Marc Shapiro

Under most circumstances, rehearsals are not the highlight of any band's day. But when White Tiger recently completed an hour-long practice session and guitarist Mark St. John didn't fall over, it was a significant event.

"That's the first time in two years I've performed a full hour set," said St. John as he towed off and joined fellow White Tigers Dave Donato, Michael Norton and Brian James Fox in an after-rehearsal discussion. "I may be breathing hard but I'm definitely still breathing."

Breathing was never St. John's problem. An attack of arthritis that resulted in his being bounced out of Kiss after the *Animalize* album was. Breathing wasn't Donato's problem either. His lungs, in fact, were in such good condition he spent the better part of a year as Ian Gillan's replacement in Black Sabbath before he was dumped.

"We didn't want to be forgotten as some footnote in rock history," says St. John. "We wanted to come back and we wanted to come back strong."

White Tiger — the band and the album of the same name — are currently making St. John's and Donato's desires a reality. On such songs as *Rock Warriors* and *Live To Rock*, which make the most of Donato's vibrant rock vocals and St.

John's soaring guitar work, they prove themselves to be serious rock contenders.

"We don't deal in cliches," said Donato of the band's music. "There's nothing about sex, violence or the devil in our songs. We're just four big white guys who are out to kick some ass."

St. John and Donato originally got together in 1983, but their possibilities in tandem were put on the back burner when St. John got the call from Kiss, and Donato — by way of an audition tape submitted to Tony Iommi — received a similar summons from Black Sabbath.

St. John recorded *Animalize* with the band before contracting a rare arthritic condition called Reiters Syndrome which affected his playing. Shortly after Kiss began the U.S. portion of their *Animalize* tour, St. John was replaced.

"I'm thankful for the public exposure I got from being in Kiss," said St. John, "but I wasn't happy with the way the band hid certain things from the public and created a controversy around my leaving. All they said was I was sick. That could mean I was drugged out, had an attitude problem or was a bad player."

"Kiss was also a very controlled situation. I had to change my name because they didn't like it. I had to change my hair color. I could only play a certain way. My best stuff on *Animalize* wound

up on the cutting room floor."

Donato's experience with Black Sabbath was also less than satisfying.

"I spent months going to meetings and auditions before I was finally chosen," recalled Donato. "Then we spent months rehearsing. I was never quite sure what the rest of the band wanted from me and I don't think they knew either. The members of the band were also going through a lot of personal problems. Finally the whole thing just kind of dissolved without my ever singing a note. It put doubt in a lot of people's minds as to whether I could actually sing."

St. John and Donato reunited late in 1984. By that time, St. John's medical problem had been successfully treated and the pair set about writing new songs and recruiting Fox and Norton into the White Tiger fold. The band then rehearsed for two months before entering the recording studio. After nearly a year of on and off recording, they emerged with *White Tiger*.

And with that album to spur them, Donato said, "We're going to prove to people that Mark is not sick, that I can sing and that the band White Tiger can kill." □



White Tiger (left to right): David Donato, Mark St. John, Michael Norton, Brian James Fox.

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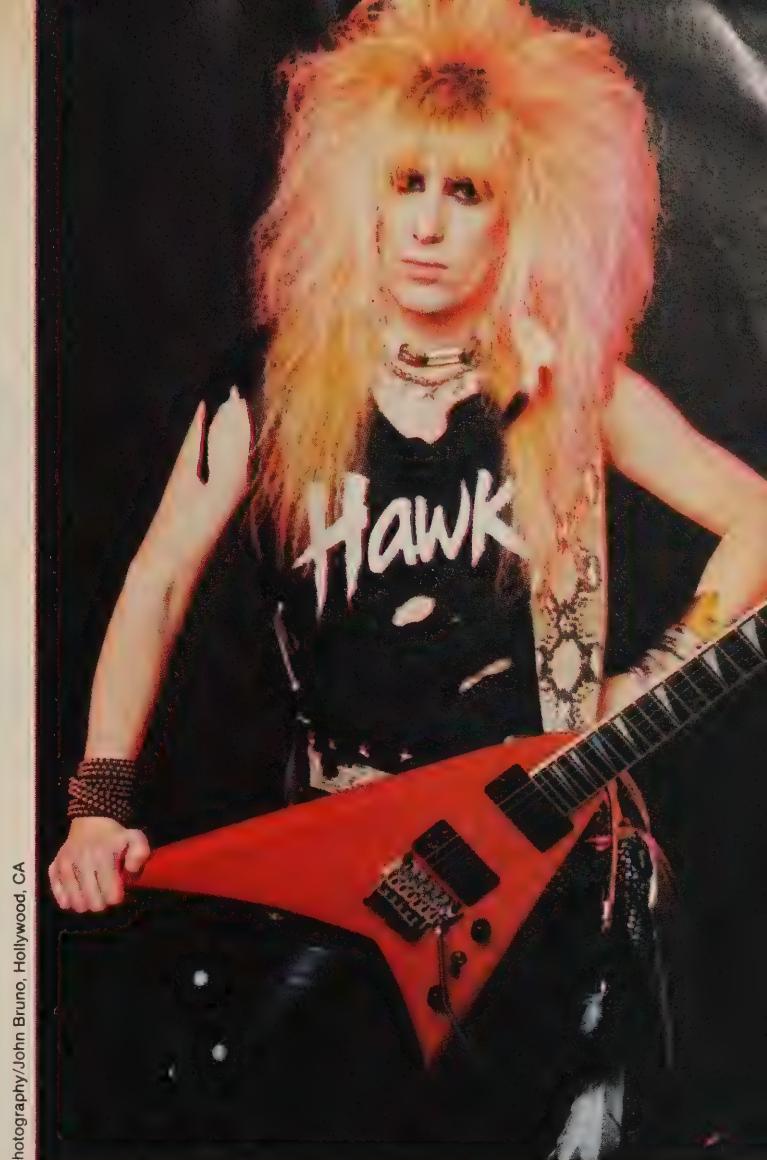
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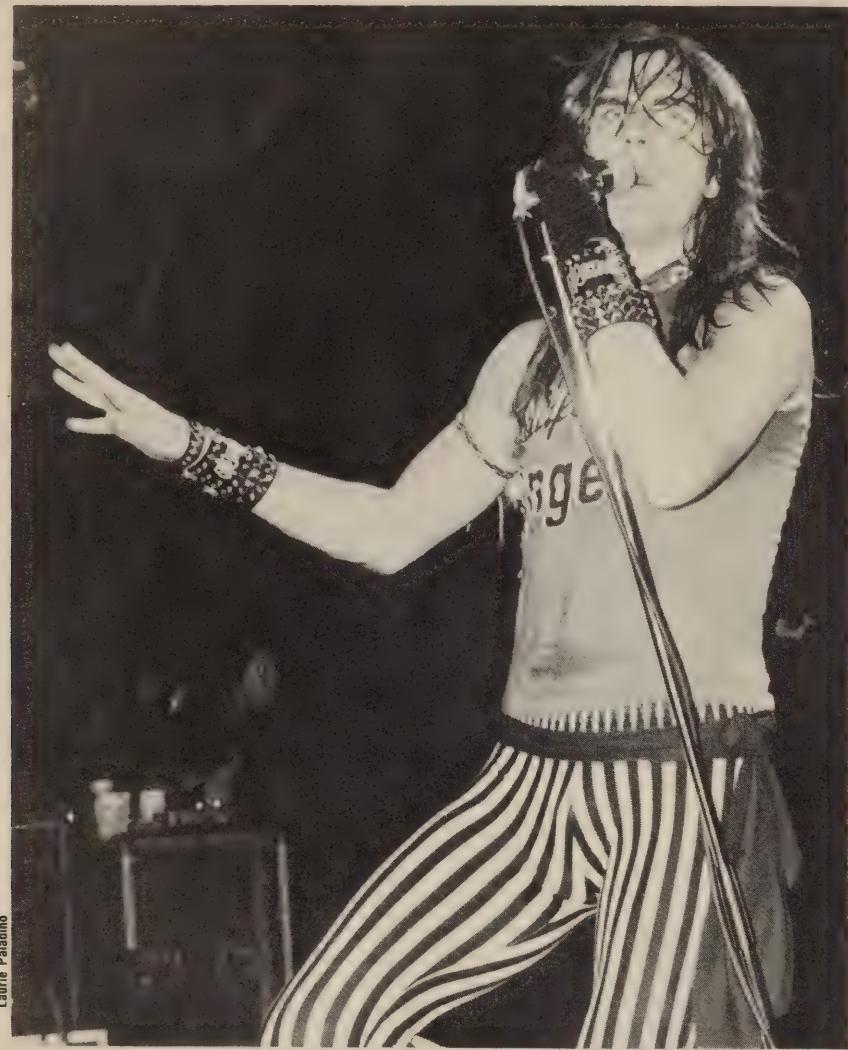
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by Charley Crespo



Laurie Paladino

Saxon's Biff Byford: "You either love it or you hate it."

SAXON'S BIFF BYFORD

Biff Byford, vocalist for Saxon, says he doesn't listen to music as much as he'd like. He generally catches up on the latest rock happenings while relaxing on the tour bus, listening to tapes on a Walkman. If he doesn't like something, he says he tears it to bits and throws it against the wall. His taste in rock music is rather broad, however. Recently, he found himself hooked on David Lee Roth's *Eat 'Em*

And Smile, Journey's *Escape* and AC/DC's *Who Made Who*.

We met with Biff when Saxon came to New York for a series of club dates. We presented him with a pile of recently-released 45s, then asked him to comment on them.

Dream Warriors Dokken

I like Dokken at times. This song is put together well, with a nice guitar sound. It's

typically good American rock music. I don't know about Don Dokken, though. I sense the group is the same sort of thing as Night Ranger. They're not a kick-ass metal band.

The Final Countdown Europe

It's refreshing to see a band not wearing strips of rags everywhere. They're basic leather, not the Bon Jovi/Motley Crue/Poison look, even though there's nothing wrong with that. I like this band. The song is good. I've not heard the rest of the album yet.

Amanda Boston

Typical Boston. You either love it or you hate it. Boston epitomizes MOR American rock music, which is what they're best off doing. This is the same formula. Tom Scholz is a very clever guy.

Livin' On A Prayer Bon Jovi

Good song, better than *You Give Love A Bad Name*. Bon Jovi and Europe are the two new bands really happening in England at the moment. Bon Jovi's a good-looking guy with a good band — they're not pretentious; they seem to be honest and they're doing what they want to do.

Nobody's Fool Cinderella

I don't know much about the band. I do like the song though. They're a good glam-rock band and they have a good video with nice girls in it.

To Be A Lover Billy Idol

Great video. I liked the song more after seeing the video. This isn't as rocking as the last album. The last album had as much energy as the Sex Pistols' LP. He seems to have gotten away from the punk image, but he still has a knack for making his music sound powerful.

Crime Of Passion Bonnie Raitt

I like it. There's nothing wrong with a ballad if you can deliver it.

Is This Love Survivor

Didn't these guys change singers? The new guy sounds exactly the same as the guy before. *Eye Of The Tiger* was a great song. Anybody could have done it and sounded great. I don't like this Survivor. They're contrived. There's no fire in them. A bit pukey.

Best Man In The World Ann Wilson

I didn't like this but it's not rock, so maybe it's unfair of me to say anything. But I've always got time for Heart. That last Heart album was fabulous. She has a great voice.

Real Wild Child Iggy Pop

It's a well-used riff. You have to see people like him live to appreciate him. This probably sounds good at a steaming gig. He's very famous. Everyone knows his name. He deserves to be big.

Good Music

Joan Jett & The Blackhearts

Not really rebel-rousing music and I think of her as a rebel. It's an anthem-type song. Not bad but not great. I didn't dislike it. □

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BON JOVI

glory days

Mark Weiss/MWA



Bon Jovi (left to right): Alec John Such, Dave Bryan, Jon Bon Jovi, Richie Sambora, Tico Torres.

Jon And The Boys Continue Their Reign As International Superstars With *Slippery When Wet*.

by Rick Evans

When one spends a few minutes with Jon Bon Jovi in his pre-concert dressing room the talk inevitably turns to drugs. Don't worry, rock's fair-

haired boy isn't in the throes of any powerful addiction. Rather, he's become something of a pharmaceutical expert due to his annoying tendency to become allergic to just about anything he comes in contact with. That can be

quite a problem for a guy who spends a year at a time on the highways and byways of the rock world visiting exotic locales that might give even the strongest stomach a turn or two.

"I'm allergic to the whole world," Jon said

Jon Bon Jovi

with a slight smile. "Sometimes I feel like I should be that guy who lives in the glass bubble. I've got to take all these pills to keep from having throat problems. If I don't take 'em for a day or two, my ears get clogged, then I can't breathe, then my voice goes. That's a problem when you're a singer. I really don't like taking any kind of drugs — even the prescription kind — because I had some bad experiences with drugs when I was a kid. But I've got to do it so I can keep performing — and I'll do just about anything to do that."

With his current world tour (in support of the multi-platinum smash **Slippery When Wet**) having raked in an estimated \$12 million from sales of tickets, T-shirts, programs and other Bon Jovi-related items, the price Jon has to pay to keep healthy has been well rewarded. In fact, he admits that he's just now beginning to realize his days of struggling to make it in the rock world are a thing of the past.

"You've got to remember that I started making records when I was just 20 years old," the 25-year-old New Jersey native stated. "That's pretty young to be writing and recording your own music. And I was working in clubs a long time before that. I was prepared to keep working hard for as long as I had to, no matter how long it took. Now that we're finally making it, I don't want to lose any of the drive that got us here. But with this band, I don't think that will happen. We really love what we're doing; the money and what it can buy is really secondary. I don't think that'll ever change no matter how successful we become."

"I really don't like taking any kind of drugs — even the prescription kind."

"The day that I wake up and start believing we're a real big deal is the day when things will start to go downhill for us," he added. "I don't want to hear how great we are. It's nice when the fans say it, but I don't want to believe it. There are always people doing better things musically. We know we've been lucky over this last year. We've been in the right place at the right time. But we're still just a bunch of guys off the streets of Jersey."

While such modest words might ring false from many rock stars, when Jon says that success hasn't changed him and his band of merry men — Richie Sambora, Tico Torres, Alec John Such and Dave Bryan — one senses that he means it. In fact, Jon goes out of his way to let anyone who'll listen know that he's still the same guy he's always been.

"It's real important for me not to change too much," he said. "I grew up around the music business, so I saw a lot of big stars when I was still a kid. I found out that you could be successful and still be cool. That's why I still live in the same little apartment in New Jersey and



Richie Sambora: "Nobody's really the boss in this band — we're a unit where everyone has their say."

I still have the same girlfriend that I've had for the last eight years. I like the simple things in life, like waking up in the morning and being able to see the ocean. That means a lot to me — a lot more than having a big mansion someplace. I still feel real uncomfortable riding in limousines and staying in some of the fancy hotels we stop at. I've seen some guys get well-known and all of a sudden they're travelling with an entourage. I think I'd retire before I'd let that happen to me."

One must wonder how Jon's longtime girlfriend, Dorothea, has reacted to his newfound fame and fortune. The story goes that the pair has been virtually inseparable since they first met, except for a brief period two years ago when they broke up and Jon started dating actress Diane Lane. When that relationship ended, the two once again reunited and have since been closer than ever.

"I don't like to talk about my personal life,"

Jon said. "It really isn't anybody's business. Let's just say that we're close, and the time we were apart was one of the hardest periods in my life. My music tends to reflect how my personal life is going, and when I was recording the **7800° Fahrenheit** album, I wasn't a happy guy. That's why that record had songs like *Only Lonely* on it — kind'a feel-sorry-for-yourself songs. But now everything's cool. I'm real happy with the way my life is going."

Jon gets a bit miffed when asked about his personal relationships but what really gets him angry is when someone insinuates he's using his music career as a springboard to fame and fortune in television or the movies. After all, his perfect smile and shaggy-haired good looks would seem a natural for big screen exposure.

"That's such a crock of shit," he said angrily. "We've done everything possible to play down the way this band looks. I don't even put my

picture on the album covers. So when people say that I'm trying to use my music as a way of getting into the movies I tell 'em to fuck off. I play music because I'm a musician. I can't help the way I look. I'm not sorry that some people might find me attractive, because that's helped to get the music noticed. But to think that I'm interested in becoming any sort of actor is totally crazy."

"I'm in this for the long haul," he added. "I've worked a long time to get where I am, and I plan on staying in this business as long as I can. I think the band is talented enough to grow along with the fans. We *will* continue to grow because we *have* to do that and we *want* to do that. This isn't a business to us, it's not a job. To us making music is what life's all about. Nothing else really matters." □

Mark Weiss/MWA



Dave Bryan: "We've been on tour a long time, but the crowd gets us up every night without fail."





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True Confessions

Mark Weiss/MWA



Steve Clark (l.) and Joe Elliott: "I had almost forgotten what a good live band we are."

Hysteria Proves Continued Appeal Of British Bashers.

by Winston Cummings

Four years is a long time to wait — maybe that should have been the title of Def Leppard's new album. But judging by the positive reaction the Lep's long-overdue vinyl opus, *Hysteria*, has received, the years since *Pyromania*, their last LP, have done nothing to sate the public's appetite for these British pop/metal masters. Unlike Tennessee sippin'

whiskey or fine wine, age isn't usually a factor that helps rock and roll product. But for vocalist Joe Elliott, guitarists Steve Clark and Phil Collen, drummer Rick Allen and bassist Rick Savage, the years of effort behind *Hysteria* have resulted in a classic rock and roll album. Cuts like *Don't Give Me Love And Understanding* show the new depth and maturity the Lep boys have attained during their long absence.

But what actually caused the seemingly-endless delays which kept pushing back the release date of *Hysteria* from one year to the next? For the first time, *Hit Parader* presents the whole hysterical *Hysteria* story, complete with enough tragedy, confusion and deception to make an episode of *Dallas* pale in comparison.

The tale begins in late 1983, shortly after the completion of the band's historic *Pyromania* world tour. That sojourn had lasted

some 10 months continually criss-crossing the United States and Europe while grossing an estimated \$15 million. The band's reaction to their financial windfall was not exhilaration but exhaustion. After all, none of them had ever experienced anything like the fanatical reactions they received everywhere their tour bus stopped. Following the tour's end, all the band members agreed that a few months rest and relaxation was their top priority.

"We were all fairly burned out at that point," Elliott said. "It had been our first international headlining tour — people tend to forget that. So much had happened to us during that time that we were almost always experiencing something new. It was an incredible time — one thrill after another — but after a while, even the most exciting things can wear you down."

Lurking in the back of the band's minds was also the fear of overexposure. For much of 1983, it seemed that no matter where one looked or listened, the faces and music of Def Leppard were confronting them. After consulting with their managers (who had gone through a similar experience managing AC/DC during their *Back In Black* success), it was decided the Leps would lay low throughout 1984 and not release any new product until 1985.

For the next 18 months, all went according to plan. The band enjoyed their free time, pursuing interests afforded by their newfound wealth and working on fresh material when the urge arose. The band even gathered together briefly on a remote island off the coast of Ireland to bash around some song ideas away from the public spotlight. By late '84, they felt ready to begin working on the all-important follow-up to *Pyromania*.

One major problem that immediately faced the group was finding a producer for the new disc. The man who had twisted the knobs on their previous LPs, Mutt Lange, had just completed a strenuous stretch working with Foreigner and the Cars, so he begged off from working with Def Leppard again. Lange had been more than a producer to Leppard, however, for his songwriting and arranging skills had aided the band immeasurably — particularly on *Pyromania* — and finding an equally sympathetic partner proved to be a major problem.

"We work in a very particular way," Elliott stated. "We're a fairly disciplined lot, and when we say we want to begin working at noon, we need someone who'll be ready when we are. That sounds fairly easy, but believe me, for some people it isn't."

After a number of false starts, the band settled on Jim Steinman — fresh from successes with Meat Loaf and Billy Squier — as their new producer. Steinman seemed to share many of Lange's best qualities: he was a gifted songwriter and arranger, as well as a producer who often defied convention. But right from the start, there were problems between Steinman and the band. Working in Wisellord studios in Holland, they put in six months of hard work before they realized Steinman wasn't the man for them.

"Things just weren't going the way we wanted them to," Elliott explained. "He would be late to sessions, and then the results we

got just weren't what we expected. We knew things were wrong right away, but we tried to stick it out as long as we could. Eventually, something drastic had to be done."

The fiasco with Steinman threw the band into a musical funk. They weren't sure where to turn to get themselves going in the right direction. At first, they decided to produce the album themselves, with old friend Mutt Lange serving as "consultant." Six additional months were spent working in this manner — and some amazing results were achieved — until one event brought the band and their record to a grinding halt.

On New Year's Day 1985, a car driven by Rick Allen was forced off an English road, causing the car to flip, trapping Allen underneath. In the process, the young drummer's left arm was severed. The accident left the band understandably shocked and bewildered. For the better part of 1985, Def Leppard was put on hold, as the band members patiently waited for Allen to recover and for the group's bruised psyche to heal.

"It was a terrible situation," a band spokesperson said. "The guys are like brothers, and when Rick had his accident, it was like all of them were going through his pain and suffering. But it gave them a new kind of strength which has made them even more determined today."

Following the lengthy hiatus caused by Allen's accident, the pieces once again began to fall into place for Def Leppard. By late '85, when they felt ready to return to the studio, not only had Allen recovered sufficiently to join them — at least as a physical presence — but Mutt Lange had agreed to come aboard and produce the album. From there, things began to look better. Many of the tracks the band had recorded on their own were restructured and re-recorded under Lange's

careful supervision, providing the Leps with a sound they had been unable to attain on their own.

By April of 1986, much of the album had been completed (thankfully, many of Allen's drum tracks had been recorded before his accident), and there was talk of the band's playing at a number of outdoor European festivals that summer. But as the group's excitement grew, that at last their new LP would be released, the always-sensible voice of Lange said that more work needed to be done. Despite their initial disappointment, the band agreed with Lange's assessment, though they restated their desire to play live in '86.

In August, 1986, Def Leppard returned to the concert stage. Sandwiched between Ozzy Osbourne and Bon Jovi on the "Monsters Of Rock" tour package, the Leps' set was short and sweet, combining well-known material from *Pyromania* with a tantalizing taste of what lay ahead. At last, Def Leppard knew their troubles were behind them.

"I had almost forgotten what a good live band we are," an obviously pleased Elliott said. "Now we want to get out there and say hello to everyone again."

It still took almost another year before *Hysteria* finally emerged in local record stores, delayed both by Elliott's severe case of mumps and another near-tragedy — Lange's auto accident — which laid up the producer for nearly three months. But as the band's legion of loyal supporters have shown, despite the delays and problems, the album was well worth the wait. "Of course, we never expected things to take this long," Elliott noted. "But it's amazingly gratifying to know that so many people still care about us. Perhaps you have to go through a bit of adversity to fully appreciate what you have in life." □

Ross Halfin / Photofeatures, Int.



Rick Allen in action: Still able to handle all his drum chores.

through the years with

KISS



Sal Di Benedetto

In the early days, circa 1974, the costumed crusaders were (left to right): Peter Criss, Gene Simmons, Paul Stanley, Ace Frehley.



During the band's halycon mid-'70s tours, Ace Frehley's guitar solos were a show highlight.

Personal differences began to infect the Kiss empire with first Criss then Frehley leaving the band. Ace's replacement, Vinnie Vincent, lasted for only one album (*Lick It Up*) and tour.

It may be hard to believe today, but when Kiss first hit the rock world back in 1973, they were viewed as the ultimate practical joke — a band who seemed determined to single-handedly undermine the rock empire. Fortunately for all of us, those stuffed shirts who viewed the band's outrageous makeup and carnival-like stage show so negatively were soon replaced by a new generation of fans who saw in this New York quartet the ultimate marriage of rock and theatre. Outrage was the name of the game for Ace Frehley, Paul Stanley, Gene Simmons and Peter Criss.

"We wanted to look and act like we had just crawled out from under a rock," Simmons explained. "You've got to realize that John Denver was what was happening in the music world when we started. That was hip to a lot of people. We wanted to give all those people a real kick in the ass."

It didn't take the group long to establish themselves as the biggest rock band in the world. Such albums as **Hotter Than Hell**, **Destroyer** and **Love Gun** catapulted Kiss to the top of the popularity sweepstakes. Their tours were sell-out attractions around the world, and the Kiss Army, the group's ever-loyal legion of

supporters, threatened to take over the rock universe. But then holes began to appear in Kiss' seemingly impenetrable armor. First, Frehley and Criss left the band. Then Kiss released albums such as **Unmasked** and **The Elder**, which did little to enhance their musical legacy.

"Those were difficult times, but looking back we wouldn't change a thing," Paul Stanley said. "You only learn from experience, and it really doesn't matter if those experiences are good or bad. Every aspect of your career leads to the next level, and if we hadn't gone through those periods in the late '70s, perhaps we wouldn't be where we are today."

Today Kiss once again rank as one of the most popular and successful bands around — the patron saints of American heavy metal. Sure they've gone through more than their share of personnel changes, but following their misadventures with guitarists Vinnie Vincent and Mark St. John, they've settled on a lineup consisting of Stanley, Simmons, Eric Carr and Bruce Kulick — quite possibly the group's strongest roster ever. While the past may have been great for Kiss, the future may even be brighter. □



Neil Zlozower

By 1984 the makeup was gone and the band's lineup had changed again (left to right): Gene Simmons, Eric Carr, Paul Stanley, guitarist Mark St. John (who appeared on *Animalize*).

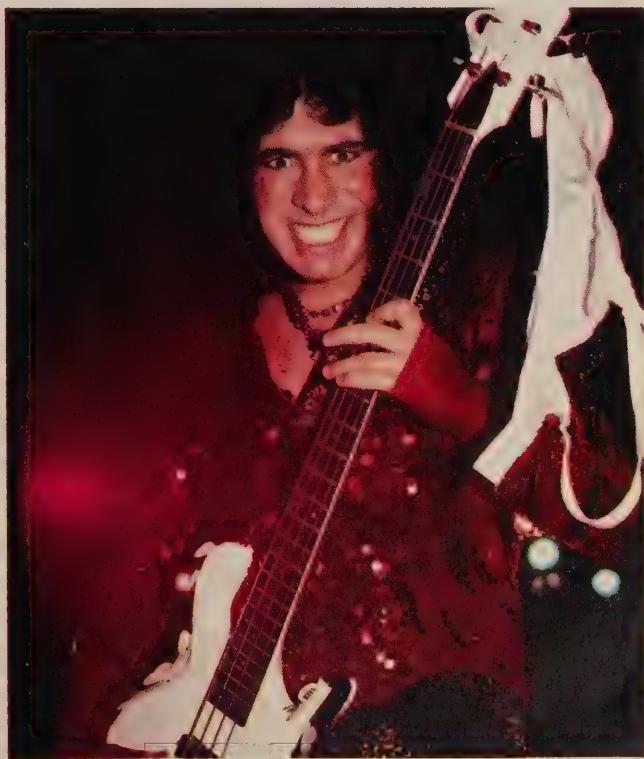


Today, Kiss is still as potent a force as ever. The latest change saw guitarist Bruce Kulick (far left) join in time to record *Asylum*.



Ross Halfin

Throughout it all, Paul Stanley has remained the band's most visible symbol.



Neil Zlozower

Gene Simmons' blood-spouting, fire-breathing stage theatrics remain unmatched in the rock world.



Rick Gould/ICP

K.K. Downing (left) and Glenn Tipton: "We view making people happy as a very noble cause."

JUDAS PRIEST

Double Trouble

Success Of Two-Record Live Set Balances Legal Difficulties For English Aces.

by Rick Evans

Sometimes it's not easy being a world renowned heavy metal band. Sure, there's the glamour and money — the fame of being on magazine covers and radio playlists around the

world. But there can also be a far more sinister side to the story. Metal bands invariably seem to be the target for those who are looking for an excuse for life's problems. Bands such as Led Zeppelin, Motley Crue and Black Sabbath have all gone through it; being charged by those not

even remotely aware of the band's real character with "satanism" and promoting anti-social and even suicidal behavior among those who follow them.

The most recent band to feel the brunt of this insanity is Judas Priest, who currently find themselves embroiled in a messy legal entanglement stemming from the attempted suicide of two Nevada teenagers last year. It seems that the two young men, James Vance and Raymond Belkap, apparently high on either drugs or drink, signed a suicide pact after listening to Priest's *Screaming For Vengeance* LP. Upon the album's completion, each took a gun and shot himself — one ending up dead, the other severely injured. In the wake of the shootings, lawyers for the surviving youth issued court papers charging Judas Priest with contributing to the accident by presenting music

that extolled death and suicide.

"They are a danger," a spokesperson for the injured youth stated. "It was their suggestive lyrics that promoted this tragic event. We feel that bands such as this, who encourage irresponsible actions with their music, must be held responsible. Unfortunately, we can't bring the dead back to life."

How ironic that Judas Priest, perhaps one of the most positive and uplifting of metal bands, should be caught in the middle of such a controversy. Certainly, throughout its career, the band has written songs like *The Ripper* and *Pain And Pleasure*, which fall into a questionable category as far as good taste is concerned. But on the other hand, wasn't it Priest who took aim at parents' groups like the PMRC with *Parental Guidance*, explaining in the song that metal is a release for young tensions and hostilities? True, Judas Priest will never be confused with Barry Manilow or Air Supply in terms of lyrical content — but do they deserve to bear the brunt of such vicious legal actions?

"Judas Priest has never been a band to dwell on negativity," guitarist Glenn Tipton explained. "We're very much into fantasy, and sometimes Americans seem to have trouble understanding that. Being British, we grew up surrounded by history and tales of dungeons and dragons. It's part of our heritage. When we wrote *The Ripper*, that was about Jack The Ripper. We've taken the same approach as countless movies and television shows. It's supposed to scare people, but there's nothing negative about it. People have to understand that."

Priest's current legal mess, which is still tied up in court, is only the latest in a growing list of rock-related court battles. Just last year, for example, Ozzy Osbourne won a landmark decision when a jury ruled his song *Suicide Solution* had not contributed to the shooting death of a Texas youth. But those suing Priest claim that the Osbourne ruling has little or no bearing on their situation. They're seeking millions of dollars in damages for a teenager who, in a distorted mental condition, attempted to end his life while listening to a Priest album. To those of us who understand heavy metal, it hardly seems fair.

"One cannot underplay the role that music, especially hard rock music, plays in a young person's life," a noted psychologist said. "Many use it as a soundtrack for their lives. But virtually all understand that it is music; it is not some great guiding force controlling their lives. Those who fail to grasp this difference are also likely to have difficulty comprehending the difference between reality and fantasy on television and in the movies. Those who attempt to damage themselves in some way after listening to music may well be mentally unstable anyway. It would appear highly unlikely that an outside stimulus, such as a song, could provoke a healthy mind into danger."

For Priest, the ordeal of being charged with the responsibility for such acts has left its scars. Though the group is basking in the success of their new live LP, those around them say the incident has forced the band to reevaluate their musical beliefs. Still, it seems certain that Priest will emerge from the situation stronger, both mentally and musically.

"Anything that forces you to examine your

musical output can be helpful," Tipton explained. "It can bring new ideas and even a bit more determination into a band. There's nothing wrong with that."

Still, one must be concerned about heavy metal's continued role as a scapegoat for virtually anyone with a conservative axe to grind. Certainly, metal is far from a pristine musical force, but it is also far from the demonic power some would make it out to be. When people like the Reverend Jimmy Swaggart go out of their way to call magazines like *Hit Parader* "pornography" designed to corrupt the minds of the nation's youth, one must begin seriously questioning the logic behind such charges.

Rock and roll — especially heavy metal — is a medium of fun. It is outrageous, it is

controversial and it is occasionally bizarre. But the bottom line is that few of its elements are intended to be anything more than a well-designed release for the pent-up frustrations associated with being young in a complex and demanding society. Is a band like Judas Priest responsible when a fan chooses to interpret one of their songs in a destructive way? Throughout history, the answer has been no — at least in a free, democratic society. Rock and roll is the devil only to those who see Satan lurking behind every street lamp and in every doorway. Let's all attempt to keep a perspective on its true role in our society.

"We just like to have a good time and make sure the fans do as well," Tipton said. "I've always viewed making people happy as a very noble cause." □

Rick Gould/ICP



Rob Halford: His vocal work shines on Priest Live.



Ozzy Osbourne

OZZY OSBOURNE

The Metal Madman Rocks On Despite Firing Of Jake E. Lee.

by Rob Andrews

If Hollywood had invented a character like Ozzy Osbourne, no one would have believed it. After all, who could really swallow the notion of a middle-aged, slightly overweight father of six maintaining an inexplicable control over the teenage masses of the planet? John "Ozzy" Osbourne has done just that for the last 15 years — ever since his first band, Black Sabbath, discovered that an energetic amalgam of horror-movie lyrics and simplistic, heavy-handed guitar riffs were totally irresistible to white males between the age of 13 and 18.

Osbourne has continued to mine that formula for success ever since his departure from the Sabbath fold in 1979. His solo career has been an incredible series of ups and downs, featuring chart-topping LPs like *Diary Of A Madman* and *The Ultimate Sin*, the death of guitarist Randy Rhoads and a series of self-destructive exploits like his bout with rabies after biting the head off a live bat. But today it seems that Ozzy is facing the biggest hurdle of his life — overcoming a debilitating alcohol dependency which has seen him shave off his hair and part ways with longtime guitarist Jake E. Lee.

"I've always been a little different," Osbourne stated. "I guess it came from being a kid who really had to fight for everything he had. But I don't want to analyze my childhood. The bottom line is that most of the time I'm very happy being Ozzy Osbourne. I have a good life, a wonderful family and a great deal of luck. But sometimes it's not easy being me. People expect me to act in a certain way, and that gets to be an incredible burden. Sometimes I wonder if it's worth it."

Evidently, Osbourne eventually found the price for fame and fortune to be too high. While it still isn't clear whether his current retreat from the rock world is a temporary condition or a permanent solution to his "problem," there's no question that 1987 will be the Oz's least active rock and roll year ever. With the release of his live two-record set, *Tribute*, Osbourne has issued music that, though appreciated by his

hardcore fans, does little to add to his musical legacy.

"Ozzy has wanted to release the tapes featuring Randy for a long time," Osbourne's wife/manager, Sharon, explained. "Originally they were supposed to be released in 1982, but then Randy had his accident and Ozzy felt it improper to release them so soon after his death. He promised everyone that when he felt the time was right, he would release them and now, five years after Randy's death, the time is right at last."

It's with good reason that Osbourne holds Rhoads in such high esteem. Unlike most "sideman" guitarists, Rhoads helped create a sound and style that has affected an entire generation of axe-slingers. In

"Most of the time I'm very happy being Ozzy Osbourne."

fact, along with Edward Van Halen's unique playing, Rhoads' whining, burning style has become the most influential sound of an era. Never has his playing sounded better than on *Tribute*, an album which showcases his craft far more than Osbourne's. In fact, it could be argued that Osbourne's new live LP really belongs to Rhoads. Osbourne, in fact, wouldn't have it any other way.

"Randy was an angel, the best musician I've ever worked with," Ozzy explained. "I'm not just saying that because he's gone. I know other people who've passed on and if they were shit, I still say they were shit. But Randy was so unique, so gifted — he truly was my right arm. When he died in that plane crash I felt like part of me died too. Sometimes I think it should have been me instead of him. I've lived a full life, but he was so young and had everything to live for. If this album helps make people realize just a little bit more how special he was, then it will have served its purpose."

Straight Talk
Osbourne's heartfelt willingness to trade places with Rhoads perhaps shows some of the internal turmoil that has troubled him over the years. Always a heavy drinker, and at one time an admitted drug abuser, Ozzy has often admitted that only rock and roll has kept him alive. Of course, in recent years a happy family life — and the birth of three children, the oldest of whom is now four — has added an important element to his life. But in his heart, Osbourne apparently remains an unpredictable personality, capable of doing anything at any time.

"When Ozzy came off the road this time, he wasn't in good shape," Sharon Osbourne said. "He was on the verge of exhaustion, and his drinking was heavy again. We spoke about him checking into a clinic in Houston, but when he set off for there, he evidently changed his mind. When his plane landed in New York after the flight from London, instead of heading for Texas he went out to Los Angeles. He shaved off all his hair and sent it to me in a box. When I saw that, I knew something was going on."

Apparently, Ozzy decided that more than time in another rehab clinic, he needed a period away from the pressures of the road — time away from the turmoil of being Ozzy Osbourne. After a month in L.A., during which time Sharon joined him, Ozzy headed off for parts unknown. But upon his return to London a few weeks later — shortly before the release of *Tribute* — he decided drastic changes had to be made in his music. The first, and most dramatic change, was the sudden and unexpected departure of Jake E. Lee, which Ozzy dismissed by simply stating, "it was time for a change."

"In my heart, I feel he'll get this out of his system and get back to what he loves — his music — within a year," Sharon said. "But I've learned that with Ozzy you never can know what to expect. I know he won't be away from his family very long because his children mean more to him than anything. So maybe it's best that he's off clearing his head. Hopefully when he returns it will be with more determination than ever to be happy, as well as to bring happiness to others." □

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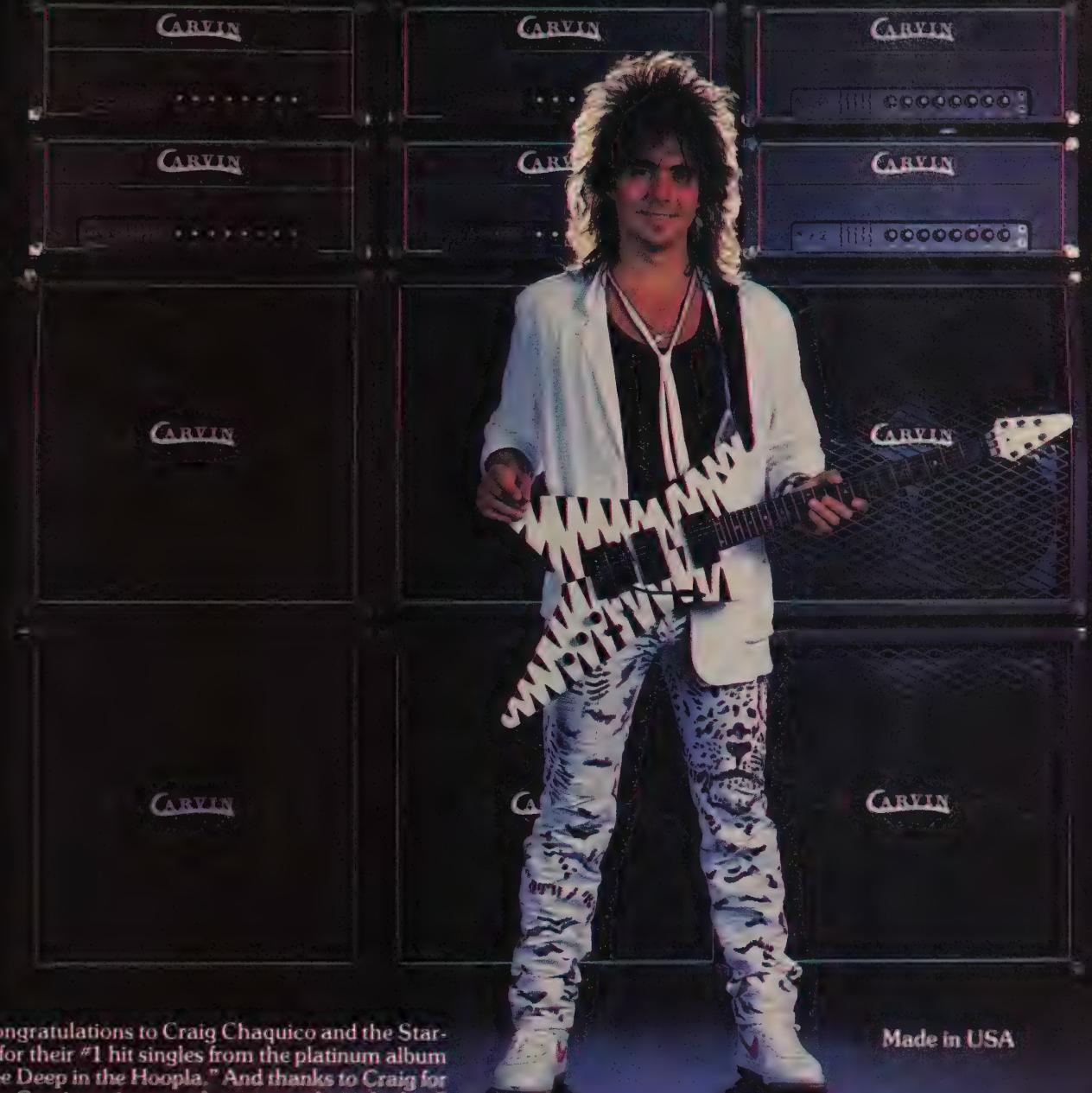
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SOLID AS A ROCK

Iron Maiden

Ross Halfin/Photofeatures, Int.



Iron Maiden (left to right): Dave Murray, Steve Harris, Bruce Dickinson, Nicko McBrain, Adrian Smith.

Metal Machine Tells Inside Story Of Somewhere In Time Tour.

by Andy Secher

All things considered, Iron Maiden's path to the top of the rock world hasn't exactly been a ballbuster. Sure, we've all heard how they had to fight to merely get club dates when they were starting out in England back in 1978. We all know of their personnel shifts and the seemingly endless touring schedules which have literally taken them to the four corners of the earth. But when one considers that vocalist Bruce Dickinson, bassist Steve Harris, guitarists Dave Murray and Adrian Smith and drummer Nicko McBrain have been rewarded with untold fame and fortune, those difficulties don't seem such an unfair price to pay. As the group continues to wind through America on their **Somewhere In Time** tour, we decided to hook up with the Maiden Metal Machine and find out exactly what keeps this unique band rolling along their platinum-coated highway.

Hit Parader: Iron Maiden has sometimes been criticized for having no sense of humor. You often seem so serious and dour on stage. Do you agree with that criticism?

Dave Murray: I think that's totally incorrect. Our music is serious in many ways, and we don't crack jokes between songs, but there is a lot of humor involved with Maiden. Just look at some of our videos. *Run To The Hills*, for example, has a few hilarious scenes in it — especially when the guy gets shot in the ass with an arrow. And people forget about Eddie. He looks bizarre and scary, but he's also a rather comical figure at times — especially the way we react to him onstage.

Bruce Dickinson: The notion that we don't have a sense of humor is total rubbish. I don't think the fans would want me to be acting like some comedian onstage; that isn't what Iron Maiden is all about. But we certainly have our moments of levity, and I think everyone — especially the band members — appreciate them.

HP: Maiden is a unique band in other respects — especially onstage. Isn't it unusual that the focus is almost solely on Bruce and not on the guitarists?

DM: That doesn't bother Adrian or myself in the least. We have our solos, so we have our moments in the spotlight. I think having two guitarists in the band kind of provides the group's backbone. Chaos is going on around us at times during the show with everyone being lifted into the air, but we stay in place playing away. Besides, the focus isn't just on Bruce, it's on Steve as well. So with two people up front, there really isn't room for anyone else.

BD: The singers in most bands generally are in the spotlight. It's their job to communicate with the audience, so if they're not the focus of attention most of the time, I don't think the band is acting properly. Anyway, most singers are egotistical bastards anyway, aren't we?

HP: How regimented is Maiden's live set? Do you have much freedom for improvisation onstage?

BD: What, you want me to make up new words to the songs each night? (Laughs) Actually, it depends on how much energy I have for a performance. If I'm feeling right, I'll run around a bit more perhaps.

DM: The songs themselves are fairly rigid, but there's room within each to inject some variety and change. Actually, Adrian and I have almost complete freedom each night. The music we play is very satisfying for an instrumentalist anyway, because it has so many time changes and different textures. That makes it a challenge to perform each show, and when we have a chance to solo, we're always changing. I'm certainly not playing the same solos I was a year ago — basically because they evolve naturally. Each night I try to bring something new into my playing, and that's part of the fun.

HP: Onstage, Maiden seems to be very democratic, with everyone working as equals. But a few years back, the story was that Steve Harris ran the group with a steel grip.

DM: (Laughing) No, that wasn't true. You've got to realize that Steve started the band and he's written most of our material, so naturally he was the man in charge for a while. But it never was like he was the boss or anything. He was just expressing his wishes to see the band go in a particular direction. Recently, Adrian has been writing a lot of the songs we've recorded, so that's taken a lot of pressure off Steve. I think he likes it more this way.

HP: It seems that over the last few years Maiden has gone from being one of metal's "young lions" to one of the form's established star attractions. How has that change affected the band?

BD: I don't think we approach the music any differently today than we did before, although the pressure to come up with an album that is

better than the last one is greater. And that's because we're influencing young bands to some extent and have established our credentials, I don't think that's changed us at all.

DM: The idea of us being an established band is a little hard for me to accept because I'm still very much a fan. I still recall going to a concert and fighting my way to the front when someone like Deep Purple was playing, then bopping along headbang today, but I'm still very much a fan.

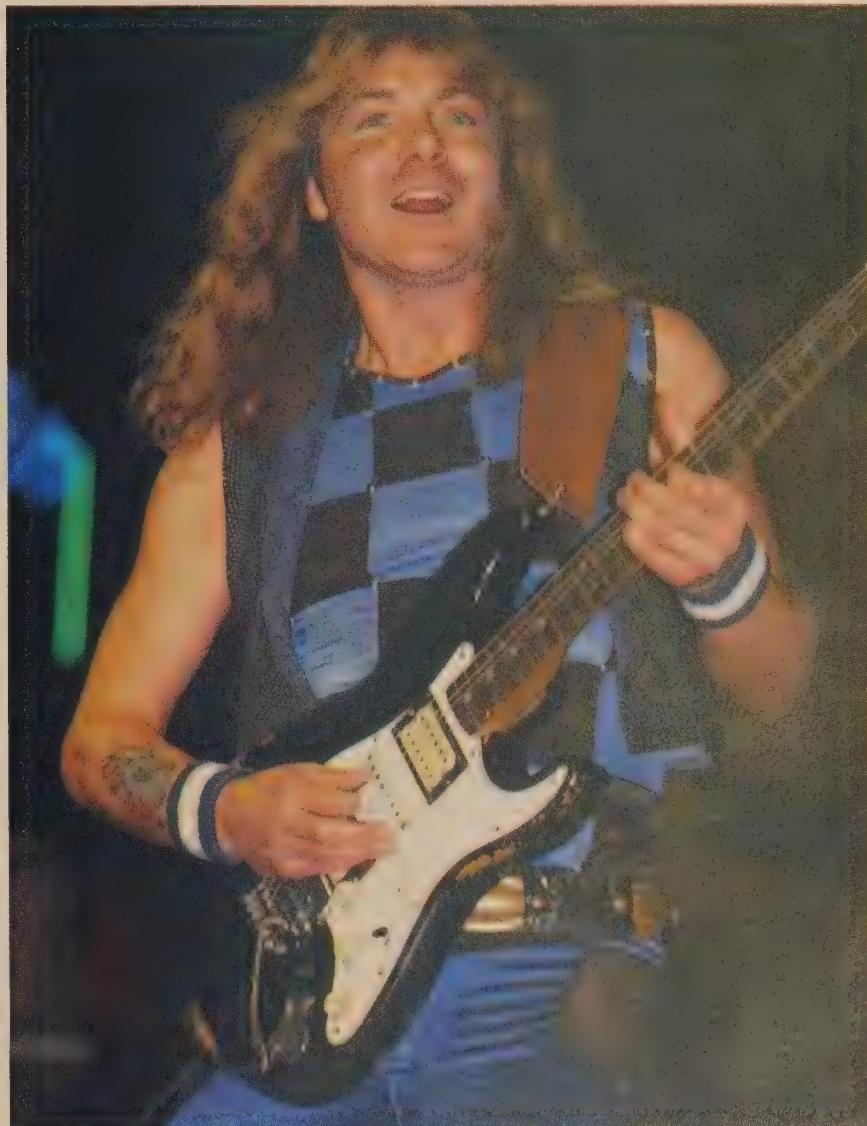
HP: With all the time Maiden spends on tour, you must have some wild things happen while you're on the road. What's the best one from this tour?

DM: We're not as wild as a lot of bands I've heard about. Our fun comes from jamming with people we admire. When we did a benefit at the Hammersmith Odeon in London earlier in this tour, Jimmy Page and characters from the TV show *The Young Ones* showed up and jammed with us. That was a great deal of fun. But wild things happen around us, even if they don't happen to us. When we played a sold-out show in Philadelphia a few months back, supposedly about a dozen kids who couldn't get tick-

ets got into the backstage area and started breaking things. The guys in the band were really wild up there by then.

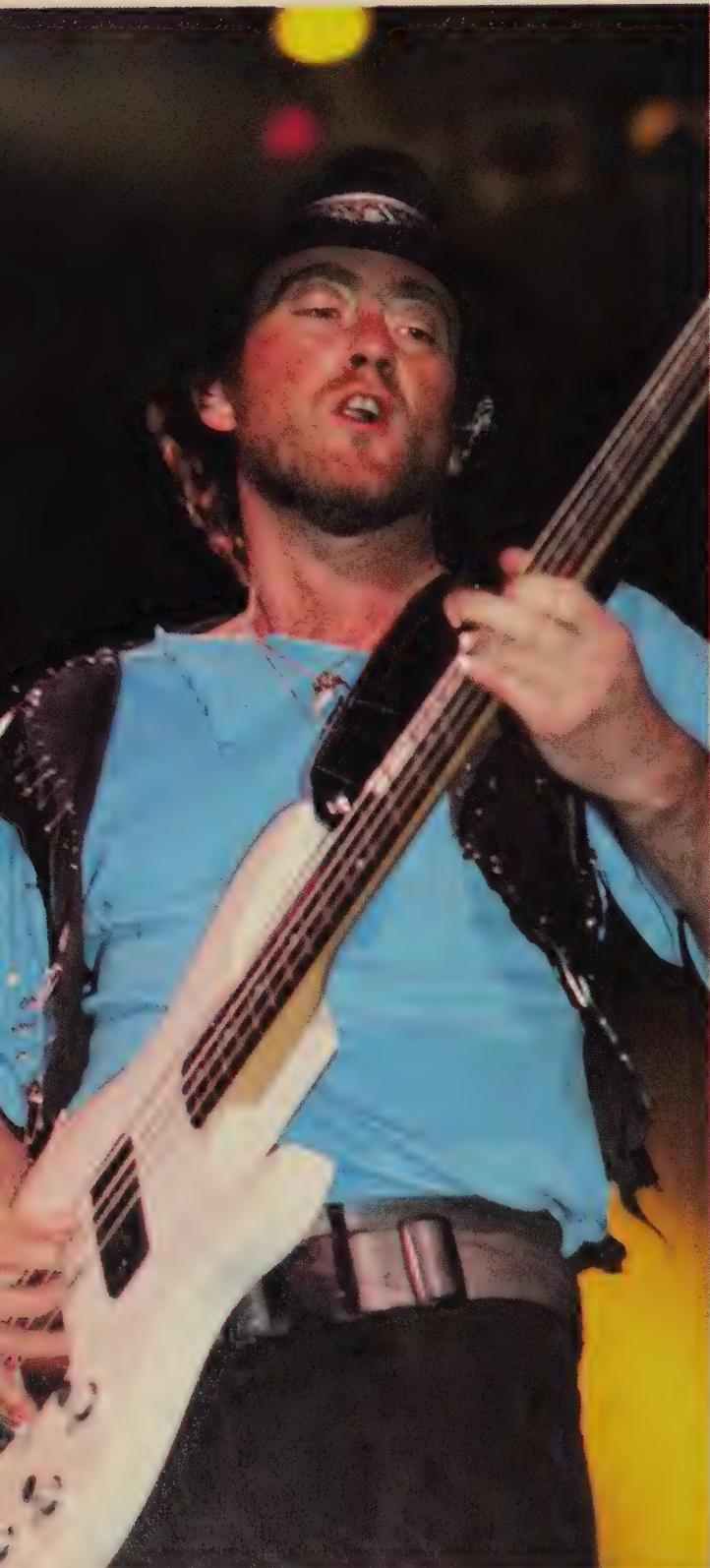
HP: What's it like doing a documentary of the band's career? Is it a good idea to look back for so long?

DM: I think it's a good idea. We want them to learn about us, to know what we're about. I think we're a band that's unique in that there must have been a thousand bands on all four of television cameras there to get those shows like *Beatlemania*. We had never done anything like that. I think it's a good idea to do a documentary, because it's a good idea to keep the band alive. I mean, it costs a lot to put a cassette — if they can even be bought for a week's wage. So when somebody spends a couple of days' pay to buy a ticket to your show, you have to give them a show. I think it's good as far as publicity goes, and these people care about the band more. But it's easier to be in it now when you're older, and you don't care as much. Perhaps it's a great idea, but it's not that important to us. It's just a good idea to provide a reference for people to look at.



Dave Murray: "Steve's a bit of a leader, but he's not a dictator."

Deep Purple



Roger Glover: "We've never been the most motivated people on earth."



Ritchie Blackmore remains one of the true gods of rock guitar.

Experience At Work

The House Of Blue Light Leads Metal Legends Back To Platinum Plateau.

by Brian Anderson

A bit of perspective: when Deep Purple's first album was released, Lyndon Johnson was president, the Beatles were at the height of their power and Jon Bon Jovi was five years old. That's not to imply that guitarist Ritchie Blackmore, bassist Roger Glover, drummer Ian Paice, keyboardist Jon Lord and vocalist Ian Gillan are old — let's just say that they have lots and lots of experience. The bottom line is, however, not how much experience a band has but how they use it, and Purple's new album, **The House Of Blue Light**, shows these metal masters still retain the buoyant energy and skill they first displayed 20 years ago.

"I guess we've never been the most motivated people on earth," Glover said with a characteristic laugh. "Some bands always seem so determined to evolve and change. We hit upon the sound we feel comfortable with quite early in our career, and we've stayed true to it — whether it's been as part of Purple or in our other projects. We're very aware of the legacy that Purple has created, and if we felt we couldn't add positively to it, we wouldn't be together today. It really is as simple as that."

By now, Purple's meandering history has been well-documented — the founding fathers of heavy metal, the most successful band in the world until their 1974 split-up due to internal friction, and finally their resurfacing in 1984 with a brilliant "reunion" LP, **Perfect Strangers**. But the successes and problems that marked the band's two-decade career are merely a reflection of the complex personalities involved. From the mercurial Blackmore, the mysterious man in black, to the thoughtful Lord and the effervescent Paice, Purple is a group whose individuals have always had difficulty blending to form a greater whole. To Glover, the band's unique personalities have always been Purple's greatest strength — as well as the group's greatest weakness.

"It seems inevitable that there will always be some friction between the members of this band."

"It seems inevitable that there will always be some friction between the members of this band," he explained. "There was when we broke apart in 1976, and there still is today. The difference is that we're mature enough now to handle those difficulties and defuse them before they get too dangerous. We are a band of strong wills — big egos if you will — and since we've all enjoyed a degree of success away from Purple, we all feel we know what's best for the group. But we've come to realize that common sense is the best way for this band to approach things, and that's why we're working well together at the moment."

"We've always viewed ourselves as equals in the group," Lord added. "Certainly we give Ritchie a little more flexibility because of his personality and the fact that he writes a great deal of the material. But Purple has never been a band for stars. That's why

we've been able to replace individuals along the way and still keep going. For us, music is a means of expression and, quite honestly, an art. We realize now that we were destined to work together. We'll put up with little inconveniences to do that."

Among the inconveniences Purple had to surmount to complete **The House Of Blue Light** was simply finding a place where they could record the album. While most bands are drawn to music meccas like New York, Los Angeles or London when it comes to laying down tracks for their next vinyl venture, Purple has always been different. Ever since they converted a run-down Swiss chalet into a studio for the recording of their landmark 1973 LP, **Machine Head**, Purple has continually sought out-of-the-way locales to produce their albums. This time was certainly no exception — the band ended up in a small theatre in Stowe, Vermont.

"By the time we settled on the location in Stowe we had already gone through quite an ordeal," Paice explained. "Originally we had decided to take the mobile recording unit up to New Hampshire to this isolated little community we had found. But once we got there we realized it was just too isolated for us. Hell, the bars closed at 10 in the evening. So we kept looking for other places until we found this little abandoned theatre in Stowe. It was perfect — at least after we finished fixing it up."

"We look for a place with atmosphere," Lord added. "We have to feel comfortable there. We don't like the sterile confines of a studio. We don't find them very conducive to making good music, so we always keep an eye out for places that put us in the proper frame of mind."

Judging by tracks such as *Bad Attitude*, *The Unwritten Law* and *Call Of The Wild*, Purple has once again created a classic slice of heavy metal magic. In fact, for those who recall the band's earlier incarnation, the majestic keyboard interludes and spicy guitar passages seem almost like harbingers of an earlier era — still vital and alive, yet filled with a primal force near to the heart of rock and roll.

"Rock and roll is something with a rich tradition," Glover explained. "I follow what's going on today quite closely, and sometimes it seems that young bands are more concerned with the way they look than the way they sound. Perhaps we're just jealous because we don't look that good in spandex. But the truth is that many groups seem to place their music in a position of relative unimportance. That's potentially very dangerous. When we make music, whether on album or onstage, we like to have fun, but we take it very seriously."

With **The House Of Blue Light** residing high on the charts, Purple has turned their attention towards their 1987 world tour, an extravaganza that will see them spending most of the year traveling along the highways and byways of the world. The band members admit, however, that while they still enjoy touring as much as ever, preparation for the road — especially on a personal level — increases as a band gets older.

"You obviously have more responsibilities as you get older," Lord said. "Your family doesn't disappear when you go on tour. You still have the same responsibilities at home whether you're 3,000 miles away or right there. The week before a tour begins is the worst for me. So many loose ends have to be taken care of. But as soon as we're out there, it's like it's 1973 all over again. We're there to play rock and roll, and few other things matter at all." □

IndieS REVIEWS

by Andy Secher

RATING SYSTEM: ***** = excellent, **** = very good, *** = good, ** = fair, * = poor.

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four-man band has taken extreme care with both their musical and visual presentation. Though some of the music seems to meander without direction, the Dogs' understanding of "mythical rock" gives this album a solid dose of aplomb and style.

Rating: ****

Slave Raider

Take The World By Storm

Hailing from Minneapolis, Slave Raider come across as outcasts from some Mad Max movie who accidentally stumbled into the hard rock world. Comprised of "freaks" ranging from a guy with an eyepatch to a buxom young lass with enough hair mousse to keep Revlon in business for a month, Slave Raider seem a bit too concerned with their image and not concerned enough with their music. While songs such as *Make Some Noise* and *Survival Of The Fittest* have their moments, all in all, *Take The World By Storm* seems like music made by a band determined to be the first metal group to become a Vegas lounge act.

Rating: **

Forever Forever & Ever

Loud, fast and powerful, Forever is a band that seems to know only one musical speed. That's not necessarily a negative when it comes to heavy metal, but sometimes it's hard to tell where one song ends and the next begins. Still, vocalist Jack Emrick, guitarist Steve McCarley, bassist Ray Burke and drummer Kevin Tanner play with enough energy and conviction to overcome most of their liabilities. In fact, such songs as *Wicked Bitch*, *I'm Lost* and *No Chance* are downright tuneful.

Rating: ***

Crimson Glory Crimson Glory

It's hard to come up with something new on the rock and roll scene these days, but Sarasota, Florida's Crimson Glory seem to have accomplished the trick. Hiding behind metallic facial masks, this high-octane quintet have chosen to shield their identity, both in publicity photos and onstage. While such a gimmick would wear thin with many bands, Crimson Glory's unique progressive metal sound turns the theatrical ploy into an intriguing addition to their presentation. On such tracks as *Dragon Lady*, *Queen Of The Masquerade* and *Valhalla*, the band weaves a dense and powerful metal melange that is in stark contrast to a majority of the hard rock thrashing currently inhabiting the rock world. This is something special — check it out.

Rating: ****

English Dogs Where Legend Began

The first thing that strikes you about English Dogs' album, *Where Legend Began*, is its beautiful gatefold sleeve, the likes of which are rarely seen these days. From its drawings of demons, wizards and castles, and song titles like *A Tomb Of Travellers Past*, *Middle Earth* and *Enter The Domain*, one instantly senses this



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POISON

TALKIN' DIRTY

Pretty-Boy Rockers Prove They've Got Plenty Of Metal Muscle.

by Andy Secher

The girls were everywhere. Tall, short, slim, cute — very cute, come to think of it — they huddled around Poison's dressing room like moths drawn to the proverbial flame. Few times in the history of rock and roll — hell, probably in the entire history of human civilization — have so many finely-packaged young lasses gathered in one place at one time with but one thing on their mind. They had all come to meet and, in their own special way, greet vocalist Bret Michaels, guitarist C.C. DeVille, drummer Rikki Rockett and bassist Bobby Dall.

"They're just so damn sexy," a particularly well-proportioned fan moaned as she stood nervously outside the band's dressing room, ready to do whatever was necessary to gain entrance to the band's inner sanctum. "I just want to take them all home with me," added her friend, who had driven over 300 miles to bask in the love light of the band that has risen from virtual obscurity in the last year to challenge the likes of the mighty Motley Crue as rock's premier groupie grope.

The band members seemed to take all the attention in stride. But when your debut album, *Look What The Cat Dragged In*, is knocking on the platinum door and your first national tour has turned into a major media event, a bit of fame, fortune and lust are all part of the game. In fact, Poison seem to revel in their role as metal's new bad boys — a band that doesn't drink, (except an occasional beer), doesn't do drugs, but can proudly

count their sexual conquests on this tour alone well into triple figures.

"The stuff that goes on with us is really wild," Dall explained. "I remember one night in Tulsa, I had this really beautiful girl in my room when our road manager knocked on my door. He had another beautiful girl with him who he said was dying to meet me. Not knowing exactly what to do with the second one, I told her to wait in the bathroom for me. I went back to the girl I was originally with and we spent an hour doing some very bizarre stuff before she had to leave. Then I very casually wandered into the bathroom totally naked to take a

has forced more than one macho man to shake his head in disbelief. Let's face it, underneath the mounds of carefully coiffed hair, artfully applied makeup and creatively designed clothes lurks a band capable of churning out some of the most infectious teen anthems heard in many a year. Sure, Michaels looks like the byproduct of some unholy union between David Lee Roth and Vince Neil, and yes the group's entire musical vocabulary can be contained in a few well-chosen notes. But Poison undeniably have a magic about them, a special quality that has catapulted them to rock's upper echelon in near-record time.

If you think we get a lot of women now, wait 'til we can headline.

shower. I flipped on the light and there was this other chick standing there. It almost scared me to death — I had totally forgotten about her."

"I can top that one," Rockett said, knocking the game of one-upsmanship into full swing. "A few nights ago one of our road guys came up to me and said this really hot looking chick was out front begging to meet the blond guy in the band. He said she was ready to do anything. So I invited her on the bus, turned the lights down and we started getting it on. Right at the moment when things were really starting to cook, she screamed, 'Oh Bret, I love you.' The damn woman thought she was with Bret! I've had an inferiority complex ever since."

Lest we forget, there is more to this LA-based quartet than women in every port and an image which

"We're like brothers," Michaels said in his rapid-fire delivery. "That's the thing that really makes Poison special. Everyone in this band works like hell to make the other guys better. When I needed some help in getting my look together, Rikki was there to tell me what to do. When C.C. needs someone to bounce a new song idea off of, Bobby's there to offer advice. We all lean on one another for support, and we've never let each other down. We've seen too many bands where everyone's out for themselves. That just doesn't work in the long run. You've got to be a team where everyone really respects everyone else and wants to help. That's our secret."

While their brotherly attitude may indeed have gone a long way towards insuring Poison's success, MTV's love affair with their video,

Talk Dirty To Me, has been an equally important ingredient in the band's rise. In fact, when *Look What The Cat Dragged In* had plummeted to number 198 in the charts last December, the release of this high-flying clip — complete with huge red-lip stage props and the band's uniquely syncopated stage maneuvers — seemed to instantly bring the LP back to life. Within weeks the album was racing up the charts once again, reaching the mid-20's by late March and sailing into the Top 5 only weeks later.

"The video was the key," DeVille stated. "We're a very visual band, and the clip let everyone see what we're all about as well as hear how good our music is. The strange part is that *Talk Dirty To Me* was the second video we did for this album. The first one, for *Cry Tough*, didn't get anywhere near as good a reaction. People have always told us, 'Oh, you can't dress like that or look like that.' Yet we've done it and we've made it work. The same thing with the music. We've always believed in it, even when people were saying the album was dead."

While their success has provided them with instant fame and national acclaim among groupies, Poison know that the pressure is just beginning. They're determined to show their success is no fluke — it wasn't just being in the right place at the right time that made them one of the hottest new faces on the rock scene. In their immediate sights are a new album, which they hope to have out by fall, and plans for their first headlining tour.

"I was lying awake the other night thinking, 'How are we ever going to do a better album than this one?'" DeVille said. "But we all know we're capable of doing it. Just because you have a hit record doesn't mean the pressure is off — it means it's really just beginning. We have to make sure the stuff we come up with for the next album is every bit as good as what's on this one and that our stage show is totally outrageous."

"Yeah, a headlining stage show," Michaels added with obvious excitement. "Nobody will believe some of the things we have cooked up for when we can go out and headline. It'll be a big ol' rock and roll circus. It's the kind of stuff that we'll love doing, and so will the fans — especially the girls. If you think we get a lot of women now, wait 'til next year when we can headline. We'll have to hire a dozen extra security guys, just so the women won't throw themselves under the tour bus after a gig." □

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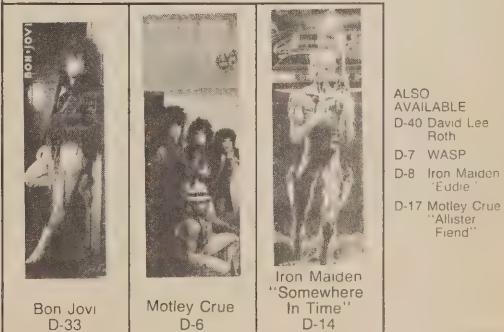
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Oriental Thunder

Japanese Metal Mavens Release First U.S. Album, *Shock Waves*.

by Marc Wenderoff

How would all you metal hotshots react if we told you there's a band out there that's released no less than 16 prime-time metal classics, and odds are you don't own even one of them? Crazy, you might think, because any band that has been so prolific must surely be as well-known as Zeppelin, Purple or Priest. Well bud and budette, think again. The band in question is named Vow Wow, and after a decade of major-league success in their native Japan they have finally received distribution for their first U.S. release, **Shock Waves**.

For guitarist Kyoji Yamamoto, vocalist Genki Hitomi, bassist Kenji Sano, drummer Toshji Niimi and keyboardist Rei Atsumi, the international release of **Shock Waves** signals the major breakthrough the group has waited for — sometimes impatiently — since their formation in 1976. At that time, the band was known as Bow Wow (it seems that B's and V's are interchangeable in the Japanese vocabulary — fascinating, huh?) and included Yamamoto, Sano, Niimi, and rhythm guitarist Mitsuhiro Saito, who left the group in 1983. Back in the mid-70s, the home-grown Japanese metal scene was nonexistent and Bow Wow's first LPs — **Hero**, **Hard Dog** and **Asian Volcano** — created an instant sensation.

"At home, there has been a great interest in heavy metal for many years," Yamamoto explained in broken but understandable English. "That is because bands like Deep Purple toured the country in the early 1970s and showed everyone how wonderful that kind of music could be. We were all teenagers when they first played in Japan, and they had a big effect on us. We started working together when there really was no Japanese rock scene, so when we started releasing LPs, the reaction was truly amazing."

The members of Bow Wow became instant national heroes in Japan, especially when they were given the plum assignment of opening Oriental tours for both Kiss and Aerosmith in 1977. In fact, by the end of that year the band launched their own headlining Japanese tour at which thousands of rabid fans were turned away from sold-out halls across the country. The band now admits that the thought of going after success in Europe and America crossed their mind at that time, but with Japan literally at their feet, and the Yen rolling in, they figured, why mess with a good thing?

The only problem the band faced was that Japan, by nature of its size and population structure, is a country that even the most successful bands can tour completely in four weeks — even playing three or four shows in major cities. So how does a band spend the remaining 11 months of the year? They record, record and record some more — which, in part explains the incredible number of albums Bow Wow has released during the last ten years? As an extreme comparison, consider that Def Leppard has recorded four LPs during roughly the same period of time in which these guys have released sixteen.

"We never wanted to tour without having some new material to play," Yamamoto explained. "We didn't see any point in doing that, and it seemed an unfair way to deal with our very loyal fans. So since there are so many excellent recording studios in Japan, we spent a great deal of our time recording. We think that has made us a very good group. Most American and European groups seem to prefer playing live to recording, but we think a band can grow a great deal in the recording studio if they are properly disciplined."

After having received countless awards from the Japanese media — including being voted the country's best group in 1978, 1979 and 1980 — Bow Wow found the thought of expanding their terrain more acceptable. By the early '80s, the group was making occasional jaunts to Europe, appearing at England's Reading Festival in 1982, and the Montreux Jazz Festival in Switzerland that same year. But just when things were looking up for Bow Wow on the international scene, the band's founder, Mitsuhiro Saito, decided to leave the group. After a few months of pondering their options the band's three remaining members hired vocalist Hitomi and keyboard player Atsumi, and subsequently changed the group's name to Vow Wow.

"We wanted everyone to know that this was a brand new band," Hitomi explained. "Bow Wow had enjoyed incredible success and was very respected by all the Japanese rock fans. But with the addition of two new members, we wanted them to know that something different was going on."

Over the next three years, the realigned quintet recorded four albums, including **Beat Of Metal Motion** (a few tracks from this appear on **Shock Waves**) and **Cyclone**. With Hitomi's raw vocals leading the way, the band became even bigger than before, selling out two concert tours a year in Japan. Their stage show, complete with enough pyrotechnics to light up Tokyo for a week, established them once again as Japan's premier hard rock attraction.

While Vow Wow was knocking 'em dead in Japan, however, a number of bands who had grown up in their shadow — most notably Loudness — had made the big move to capture the American market. Not wanting to be left behind, Vow Wow finally agreed to release a compilation LP of their strongest material in the U.S., **Shock Waves**. This LP serves as a taste of what this unit is capable of doing in the recording studio — after a decade of success, they're obviously doing something right.

"We are committed to becoming successful all over the world," Hitomi said. "We are a little concerned that some people may be prejudiced against us because we are Japanese. They might feel that only American bands know how to rock. But we hope they will give the album a listen and maybe get a chance to see us live. If they do, I think we can prove that we have much to offer. It's not our way to boast and say that Vow Wow is a great band and that everyone should buy our record. But we are confident of what we do. All we can ask is that people give us a chance. If they do, they might like what they hear." □

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TALK DIRTY TO ME

As recorded by Poison

**BRET MICHAELS
BOBBY DALL
C.C. DeVILLE
RIKKI ROCKETT**

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I never seen you look so good
You never act the way you
should
But I like it
And I know you like it too
The way that I want you
I got to have you
Oh yes I do
You know I never
I never ever stay out late
You know that I can hardly
wait
Just to see you
And I know you cannot wait
Wait to see me too
I gotta touch you.

'Cause baby we'll be
At the drive-in
In the old man's Ford
Behind the bushes
Till I'm screamin' for more
Down the basement
Lock the cellar door
And baby
Talk dirty to me.

You know I call you

*I call you on the telephone
I'm only hoping that you're
home
So I can hear you
When you say those words to
me
And whisper so softly
I gotta hear you.*

*'Cause baby we'll be
At the drive-in
In the old man's Ford
Behind the bushes
Till I'm screamin' for more
Down the basement
Lock the cellar door
And baby
Talk dirty to me.*

*C.C. pick up that guitar and
talk to me.*

*'Cause baby we'll be
At the drive-in
In the old man's Ford
Behind them bushes
Till I'm screamin' for more,
more, more
Down the basement
And lock the cellar door
And baby
Talk dirty to me yeah
And baby
Talk dirty to me
And baby
Talk dirty to me.*

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WANTED DEAD OR ALIVE

As recorded by Bon Jovi

JON BON JOVI RICHIE SAMBORA

*It's all the same
Only the names will change
Ev'ry day
It seems we're wasting away
Another place
Where the faces are so cold
I'd drive all night
Just to get back home.*

*I'm a cowboy
On a steel horse I ride
I'm wanted
Dead or alive
Wanted
Dead or alive.*

*Sometimes I sleep
Sometimes it's not for days
And the people I meet
Always go their sep'rate ways
Sometimes you tell the day
By the bottle that you drink
And times when you're alone
Well all you do is think.*

*I'm a cowboy
On a steel horse I ride
I'm wanted, wanted*

**Dead or alive
Wanted, wanted
Dead or alive.**

**Alright
I'm a cowboy
On a steel horse I ride
I'm wanted, wanted
Dead or alive.**

**But I walk these streets
A loaded six string on my back
I play for keeps
'Cause I might not make it back
I been ev'rywhere
Still I'm standing tall
I've seen a million faces
And I've rocked them all.**

**'Cause I'm a cowboy
On a steel horse I ride
I'm wanted, wanted
Dead or alive
Well I'm a cowboy
I got the night on my side
I'm wanted, wanted
Dead or alive
Well alright
Dead or alive
I still ride
Dead or alive
Dead or alive
Dead or alive.**

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BAD ATTITUDE
As recorded by Deep Purple

BLACKMORE GILLAN GLOVER LORD

*Take a look at these dirty hands
Take a look at this face
These blazing eyes
Do you see me as a broken man
Oh yeah tell me
Are you really that blind.*

*You got yourself a load of trouble now
You got yourself a bad deal
You say I've got a bad attitude
How d'you think I feel.*

**You got me locked in a paper cage
You think I'm chained up
But I'm just tied down
Step aside get out of my way
I won't hurt you
I had enough being pushed around.**

**You got yourself a load of trouble now
You got yourself a bad deal
You say I've got a bad attitude
How d'you think I feel.**

**Don't want a number
I got a name
Take a look at my face
Talk about a bad attitude
Things have got to change.**

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SOMEBODY SAVE ME

As recorded by Cinderella

TOM KEIFER

When I was a young boy
They said you're only gettin' older

But how was I to know then
That they'd be crying on my shoulder.

Put your money in a big house
Get yourself a pretty wife
She'll collect your life insurance
When she connects you with a knife.

Somebody get the doctor
I'm feelin' pretty poor
Somebody get the stretcher
Before I hit the floor.

Somebody save me
I lost my job they kicked me out
of my tree
Somebody save me
Save me.

Well everybody's got opinions
But nobody's got the answers
And the shit ya ate for
breakfast
Well it'll only give ya cancer.

We're runnin' in a circle
Runnin' to the morning light
And if ya ain't quite workable
It's been one hell of a night.

Somebody get the doctor
I think I'm gonna crash
Never paid the bill
Because I ain't got the cash.

Somebody save me
I lost my job they kicked me out
of my tree
Somebody save me
Save me
Look out.

Save me
I lost my job they kicked me out
of my tree
Somebody save me
Save me.

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WINNER TAKES IT ALL

As recorded by Sammy Hagar

MORODER WHITLOCK

I watch with open eyes
'Til it's time
To take it all the way.

Everyday
The game is ours to play
Oh tell me why
There are no alibis.

'Cause the winner takes it all
Loser takes a fall
Fight to the beginning of the end
Winner takes it all
'Til he breaks the fall
In time he'll make it over the top
hey.

Hey
You listen when I say
There's a dream
Oh that's comin' true today yeah
Never turn away
When the challenge is alive
The choice is yours to make
In every chance you take.

'Cause the winner takes it all
Loser takes a fall
Fight to the beginning of the end
Winner takes it all
'Til he breaks the fall
In time he'll make it over the top.

First the mind
Then the soul
And when the heart
Gets pumped up for the goal
There's no defeat
You'd sooner die
It's man to man
As we stand eye to eye.

Winner takes it all
Loser takes a fall
Fight to the beginning of the end
Winner takes it all
'Til he breaks the fall
In time he'll make it over the top.

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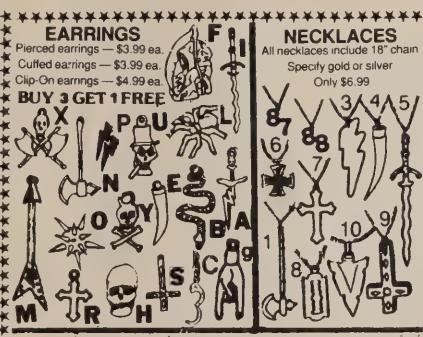
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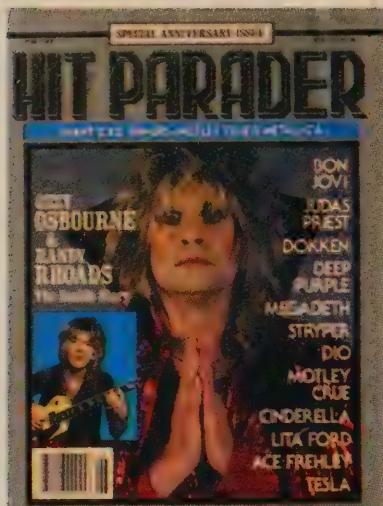
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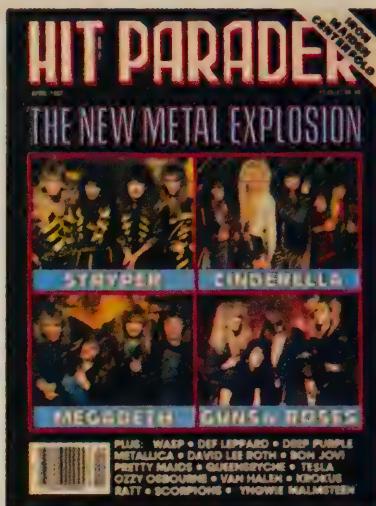
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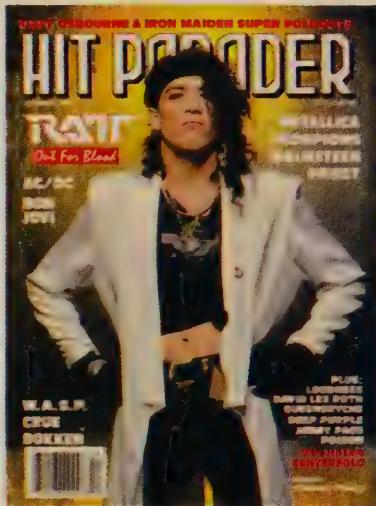
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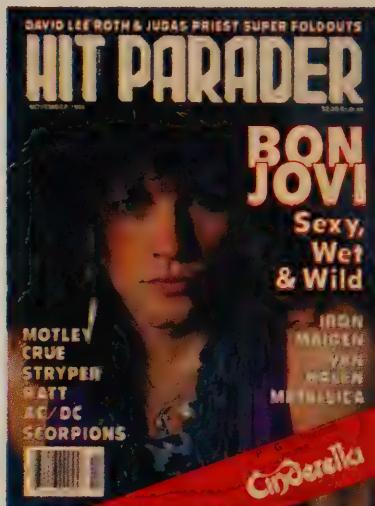
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October, 1986

Metallica — Thunder And Lightning
Jimmy Page — Exclusive Interview
Dio — Fighting Mad
Judas Priest — Living To Rock
Deep Purple — Grace Under Pressure

September, 1986

Van Halen vs. David Lee Roth
Ozzy Osbourne — Crazy Like A Fox
Motley Crue — On The Razor's Edge
AC/DC — Men Of Mystery
Bon Jovi — Heating Up The Night

August, 1986

World Exclusive: Led Zeppelin
WASP — Blood, Sweat And Tears
Dokken — Dreams Of Greatness
Motley Crue — Entertainment Or Death
Ratt — Don't Look Back

May, 1986

Van Halen — Back To Basics
Queensryche — On The Prowl
Kiss — A Piece Of The Action
Vinnie Vincent — Ready To Invade
Lita Ford — Trial By Fire

April, 1986

Judas Priest — The Metal Avengers
Def Leppard — Slow And Steady
Ozzy Osbourne — From Here To Eternity
Motley Crue — The Kings Of Sleaze
Black Sabbath — Return Of The Iron Men

March, 1986

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ROCK THE NIGHT

As recorded by Europe

JOEY TEMPEST
MIC MICHAELI

I've gone through changes
I've gone through pain
But it's not enough reason
For me to go insane
I know the feeling
Just when it grows
I'm in a rage up from my head
down to my toes.

You know it ain't easy
Running out of thrills
You know it ain't easy
When you don't know what you
want
What do you want.

You want to rock now rock the
night
'Til early in the morning light
Rock now rock the night woh
oh, woh oh
Rock now rock the night
You'd better believe it's right
Rock now rock the night woh
oh, woh oh.

I know my limit
Just what it takes
When things ain't good enough
I just pull the brake
Sometimes it's easy
Sometimes it's tough
But just have one thing clear
I can't get enough.

You know it ain't easy
Running out of thrills
You know it ain't easy
When you don't know what you
want
What do you want.
(Repeat chorus)

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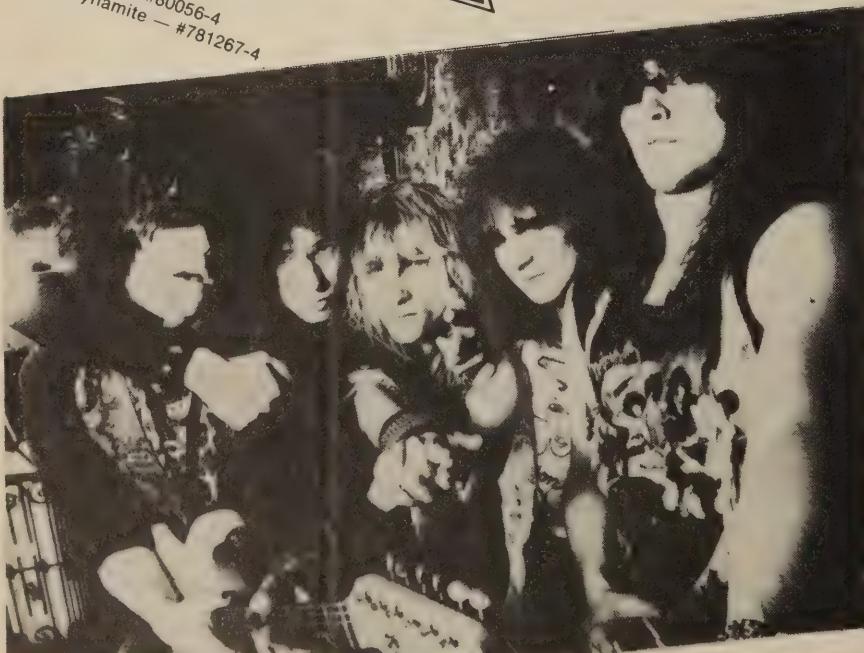
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CALL OF THE WILD

As recorded by Deep Purple

**BLACKMORE
GILLAN
GLOVER
LORD**

*Operator I'm looking for a girl
You've got to help me get
through*

*I don't know much about her
So I'm relying on you uh huh
She got rhythm but no sense of
timing*

*She likes living but she's got no
address*

*Operator you've got to get me
out of this mess
Let me tell you 'bout her.*

*She ain't got a face
She ain't got a name
She ain't got a leg to stand upon
She's out of touch
But not out of mind
And I've got to see again that
gypsy child
Operator
This is the call of the wild.*

*She's a hitchhiker never gets a
ride
But you can bet she's on time
She's always around but so
hard to find
She causes trouble she never
takes offense
Dirty mind a heart of gold
Operator don't, don't you put me
on hold.*

*She ain't got a face
She ain't got a name
She ain't got a leg to stand upon
She's out of touch
But not out of mind
And I've got to see again that
gypsy child
Operator
This is the call of the wild.
(Repeat chorus)*

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YOU'RE ONLY LOSING YOUR HEART

As recorded by Zebra

RANDY JACKSON

*Don't do anything I wouldn't do
Pass me anyway
Like I'm a fool for you.*

*Passionate anyway
Walkin' out the back door
Used to be alive until just now
It's just becoming unreal.*

*You're only losing your heart
It's nothing critical
You won't believe it 'til it starts
You're only losing your heart
It's not unusual
It's only tearing you apart.*

*Don't do anything I wouldn't do
Pass me anyway
Lie like a fool.*

*Laugh at me anyway
Walkin' out the back door
Used to be alive until just now
It's just becoming unreal.*

*Oh how can I be
So far away
Without a reason
Should I know
How not to lose
How can I not
Follow you anywhere
But I'm lost
Take me away
Takin' all my time
Make me a choice.*

*Passionate anyway
Walkin' out the back door
Used to be alive until just now
It's just becoming unreal.*

*You're only losing your heart
It's nothing critical
You won't believe it 'til it starts
You're only losing your heart
You can't believe it to be
The thing that's tearing you apart
You're only losing your heart
It's nothing visual
You won't believe it 'til it starts
You're only losing your heart
The thing you're dreamin' of is
The thing that's tearing you apart
Even though I'm wasting my time.*

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It's all so insane
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I don't need a gun.**

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That red stop light
With a whiplash smile.**

**Wop bop a lu bop
Yeah I got to move up
Flip flop fly
Lord ooh what a story
Gold to buy
Don't need a knife to violate my life
It's all insane
I said when the other man has none
You don't need a gun
Yes a Russian roulette no fun
You don't need a gun
Just need someone
I won't need a gun oh yeah.**

**You will always be crying
Oh you will always be dying
Oh you will always be dying.**

**Elvis a fight the dying light
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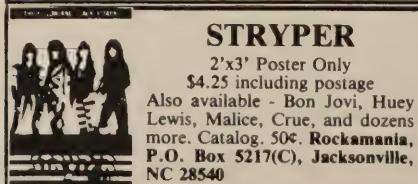
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INSTRUMENTALLY speaking

by Michael Shore

Zildjian — the name means cymbals. Zildjian is the world's oldest and most respected maker of cymbals. But did you know Zildjian also means *drumsticks*? You betcha — they introduced a line of sticks about a year ago, and believe me, these sticks should not be taken lightly. After all, what do you *hit* those great cymbals with, anyway? Right, drumsticks. So it makes excellent sense that the people who make the world's most-renowned cymbals also know quite a bit about making the things that hit those cymbals. It also makes sense that Zildjian's sticks are made of 100% U.S. hickory wood. Hickory has been the traditional material for sticks almost since time began, because of its strength, stability and balanced feel. Zildjian's not swayed by those newfangled synthetic-compound sticks. But considering the company's long-running, steadfast reliance on an ancient, organic "family recipe" for cymbal-making, that's no surprise. What *might* surprise you is just how good these sticks are.

Zildjian has added four new models to its existing line of sticks. Two of these are the Jazz and 3A sticks, which are meant for a lighter, more finessed style of playing than what most **Hit Parader** readers are likely to be into. The Jazz is light, thin and well-tapered, with a long acorn-shaped tip for bright, clean articulation of cymbal accents and a "tight" sound off a drum head. The 3A is about the same weight, but has less taper and a rounded tip — it sounds similar to the Jazz but is fuller, harder and stronger, which makes it more adaptable to rock, especially jazz-fusion-style passages. The "Session Master" is heavier, has less taper and a blunter, hemispherical tip, so it sounds even harder, yet as its name implies it's adaptable enough to fit into many musical approaches. Of most interest to our readers, we think, is the "Absolute Rock" stick — the sort of mini-baseball bat that'll give anyone a John Bonham ultra-thud off any drum head and will bash the living daylights out of any cymbal. It has absolutely *no* taper and *no* tip, which is where it gets its brute *thwack*. But while that's good for volcanic crash effects, it's *not* so good for most kinds of ride cymbal playing, unless you're looking for a splashy crash-ride effect that's like having your ear right next to a sizzling griddle. Therefore, the Absolute Rock is recommended for use in your snare-drum hand. In your other hand you may want to use Zildjian's Rock (a normally-tapered version of the fairly heavy Absolute Rock,

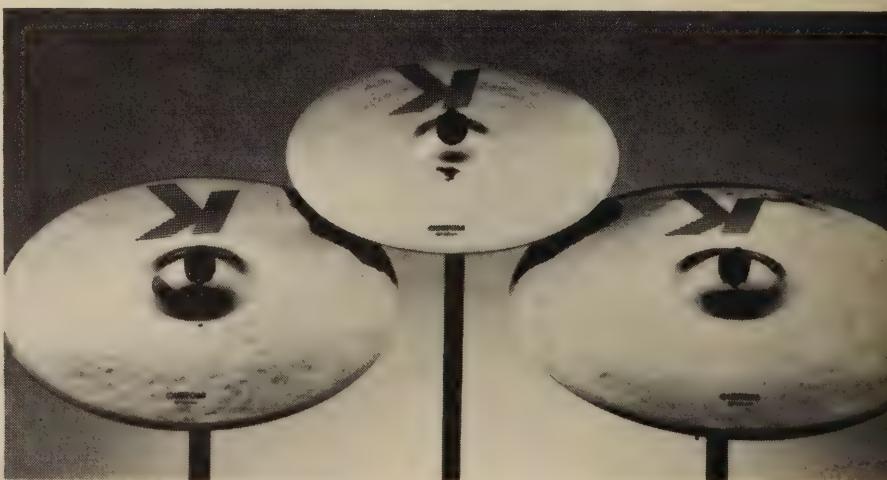
with a big, strong oval tip) or a Session Master.

All of these sticks are available in natural or black satin finishes, and the 5B and Rock models are now also available in a neat red satin finish. All except the tipless Absolute Rock come with either natural wood or nylon tips (most people believe nylon sounds brighter on cymbals).

And now for those cymbals. Zildjian's newest are the K. Zildjian "Customs" in 16", 18" and 20" sizes. Like all cymbals in the carefully hand-hammered K. Zildjian line, these have a dry, precise, "jazzy" sound, where the A. Zildjians have a fuller, more "rocky" sound. K. Zildjian Customs make for superb ride cymbals, with an ultra-clear "ping" that cuts through hyper-amplified guitars, yet also produces a nice "trashy" crash with a quick attack but a slow and even decay — especially great for ballad work. Check 'em out, as well as Zildjian's seemingly infinite line of other cymbals, be they K's or A's or the recently-introduced "Impulse" line of super-loud rock cymbals. For more info on Zildjian cymbals and sticks, write Avedis Zildjian Co., Longwater Drive, Norwell, MA 02061. □



Zildjian's new drumstick models.



Zildjian's new K Custom Cymbals.

FOSTEX 160 MULTITRACKER

Fostex, one of the most respected names in studio consoles and recorders, has introduced the 160 Multitracker, a multitrack cassette mixing board that's ideal for those of you who like to record as professionally as possible *at home*. It's a multi-input 4 X 2 X 2 mixer, with a 4-track stereo cassette recorder featuring 3-3/4 ips tape speed and Dolby C noise reduction — which both mean better sound quality — are the chief differences between the 160 and Fostex's popular H-15. The 160 also has some of the same circuitry as Fostex's higher-priced 260. The 160 features multi-purpose inputs for send-receive processing, a dedicated SYNC input to Track 4 for MIDI applications, dedicated stereo buss with metering, pitch control, independent headphone level control and optional footswitch for remote punch-in/out control. And remember, the Fostex 160 works with cassette tape, not reel-to-reel and lists for just \$695. For more info, write Fostex Corp. of America, 15431 Blackburn Ave., Norwalk, CA 90650.



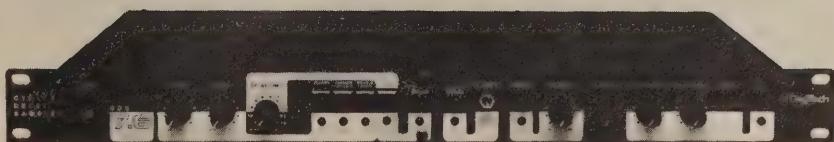
ENSONIQ SAMPLED PIANO MODULE

Ensoniq, makers of the acclaimed Mirage sampling keyboard, has a new rack-mountable piano module for the MIDI-equipped keyboardist: the SPM-1 Sampled Piano Module. It's essentially the Ensoniq Piano without the keyboard, and features 12 sampled sounds, all available at the touch of a push-button. Along with grand piano, there are also digitally-sampled electric piano, marimba, clav, vibes, electric bass and upright bass. The piano sound has several variations, including bright and mellow timbres, as well as an upright/honky-tonk piano effect. There are actually two marimba sounds for soft or hard mallet effects and two clavs, normal and chorused. Also included are built-in chorus, stereo outputs, stereo headphone jack and a separate bass output. And if your master keyboard has velocity sensitivity, the SPM-1 will respond with dynamic volume and brightness. Suggested retail price for the SPM-1 is \$895. For more info write Ensoniq Corp., 263 Great Valley Parkway, Malvern, PA 19355.



DIGITECH DIGITAL DELAY/SAMPLER

DigiTech has introduced its new rack-mounted RDS 7.6, digital delay/sampling unit with an extended delay/sampling time of up to 7.6 seconds, allowing particularly wild versions of effects like phasing, flanging, chorusing, doubling, echo and infinite repeat, all available through the delay unit's modulation controls. It's got soft-touch buttons, a computer-designed circuit board, an input-level selection switch and a very precise feedback-control scheme. Ruggedly built, with a signal-to-noise ratio of over 85 dB, the RDS 7.6 covers a bandwidth of 20 Hz to 15 kHz. Delay ranges include 1.5 to 15 msec. for flanging, 15 to 120 msec. for chorusing, 120 to



1000 msec. for doubling and 1 to 7.6 seconds for echo. Suggested retail price \$379.95. For more info, write DigiTech,

5639 South Riley Lane, Salt Lake City, UT 84107.

B—BEHIND THE LINES S

The Backstage Boss Takes Aim To Deflate Some Unsuspecting Egos.

by Adrienne Stone

Always quick to perpetuate their "bad boy" image, Baltimore rockers Kix really found themselves in the thick of things after a special opening slot appearance in their hometown for headliner David Lee Roth. Seems they chose to ignore the generous 40-minute allotment of time onstage. Instead, they continued blasting away in their inimitable devil-may-care manner, even after Dave's road-crew ordered the house lights turned on. Needless to say, Dave's crew was not amused.

Backstage after the above-noted infraction, bassist Don-

nie Purnell was put into a choke hold by Roth's bodyguard and strongly admonished "never to let that happen again". Will the misbehaving boys ever learn? We're not sure, but the several bottles of Jack Daniels they cleaned out after the melee seemed to have washed away their worries.

Meanwhile, petite songbird Fiona and producer boyfriend Beau Hill (who's produced Ratt and Kix) looked on in horror. The two had come down by train from New York especially to see the show and hardly expected to witness an episode of "Rock and Wrestling" as well.

Fiona was still smarting from being forced to back out of the successful Michael J. Fox flick **Light Of Day**. Before being replaced by the much-lauded Joan Jett, Fiona had signed on for other acting roles which conflicted with **Light's** filming schedule. "I had signed to do **American Rocker**", she explained, "which is now called **Hearts Of Fire**. But I really wanted to do **Light** because it was a great part."

We couldn't help but notice how downtrodden those erstwhile party animals Ratt looked after some of their shows with opening act Poison. Could it be that by the time Ratt finished their set, the young 'n' wild Poison boys had made off with the most luscious ladies in the arena, leaving what one insider rudely referred to as "the bowzers" for Stephen and the gang?

Says David Lee Roth/Vince Neil amalgam Bret Michaels,

"We don't do drugs and we try not to drink too much, but when it comes to women..." He needn't finish his explanation — his malicious grin tells all.

WHALE SIGHTED OFF-SHORE NEAR MALIBU, CALIFORNIA...

Whoops, our mistake — it was just Motley Crue guitarist Mick Mars tanning on the Los Angeles beach. Seems the Crue organization has warned the pudgy guitarist to lose quite a bit of the excess poundage he's recently put on. Better stash the porno flicks and break out the exercise videos, dude.

We were happy to hear that little Minoru Niihara — and yes, folks, we are talking about his height here — is back in the saddle with Loudness. The Nip Rockers say it was all a big misunderstanding when word leaked out a few months back that Minoru was being dumped in favor of an American vocalist.

Frankly, Loudness fans would have missed Minoru's stabs at communicating with his audience. "Herro, muddafukkas!" has become one of our favorite greetings.

Some insiders fear that the wild and crazy lifestyle favored by LA's hot new glam/metal unit Guns N' Roses may cost the quintet their promising career before it even begins. If the stories we hear about Axl Rose and the boys are true, these lads make Motley Crue look like choir boys. But let's hope that life in the fast lane doesn't cause these talented boys to go crashing off the deep end.

Before I go, Metallers and Metalettes some last minute thoughts: Did you ever consider that if Tom Cruise let his hair grow long he'd be a dead ringer for Nikki Sixx? Conversely, if Eddie Van Halen let his tresses grow, he'd lookcool? Just a thought. □

Robert Jim



Guns N' Roses: Making Motley Crue look like choir boys.

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